

The Musical Times

AND SINGING-CLASS CIRCULAR

DECEMBER 1 1924

(FOR LIST OF CONTENTS SEE PAGE 1136.)

THE ART OF ACCOMPANYING SONGS

BY HUBERT J. FOSS

(Continued from November number, page 984.)

Ought not one to seek in the accompanist of songs qualities which one admires in the chamber pianist? I therefore suggest that it is the duty of whoever undertakes to play for a singer to regard the song quite definitely as chamber music. For it is not a form for an artist and a workman, a person and a cipher; the more he does his allotted job with personality, the more the accompanist will be contributing to the ensemble. Therefore every accompanist must have wide experience of chamber music, and no more valuable tuition can be given him than that which he derives from this practice. Only in the range of technique and emotion is his task different in song, and even so there are compensating difficulties—such as the unrhythmical and unmechanical nature of the human voice—that make the two tasks of almost equal weight.

It is one of the disadvantages of the inductive method of argument that occasionally it is necessary, in the interests of truth, to make a statement that is not wholly true. Were this not so, I should be in a more uncomfortable position than actually I am here, for I should have unequivocally to deny that the statements in the foregoing paragraphs were true. As it is, I can without a blush claim that what I have just written is not only necessary, but nearly true. For while it is true in my opinion that song is a form of chamber music, it is also true that it is a very special form; and so, having pointed out the similarities between what are normally considered wholly different arts, I must proceed to add to their relationship by pointing out the differences between them.

The principles of singing are not [my correspondent reminds me—though I would add the word 'wholly'], the same as those of chamber music. The *raison d'être* of chamber music is musical. The *raison d'être* of song is poetical. I am not saying here that the words are the most important thing in a song, or the most interesting. I am saying, what is more to the point, that but for the words the song would never have been. The poem inspires the music—was its starting-point. To play the melody of a song on a flute, or even to sing it on *Ala*, is artistically a silly thing to do, and rarely attempted until a song is so well-known that the words are borne in mind by the listener. This introduces a consideration that is not inherent in chamber music.

The voice of the singer must always be in the foreground, even though only just in the foreground, so that the poem he is singing can be distinctly heard and understood. This is not so in chamber music. The instruments, be they two or more, must gracefully give place to each other as the centre of musical interest shifts from one to the other. Even in those cases, which are common in Mozart, where the song patters along on one low note while the accompaniment weaves a melody above it, the accompaniment must not be so much 'down-stage' as it would be if its partner were a 'cello or violin.

If we examine this, we shall, I hope, be able, with some further precision than I have hitherto attempted, to arrive at the function of the song-accompanist in relation to the singer, his partner. The essence of Mr. Goss's plea that song is conceptionally poetical is true, and constitutes the great, almost the only, difference between song and chamber music. So far as I am concerned in this examination of song from the accompanist's point of view, this means that the accompanist must, in addition to his other points of technique, remember the original poetic intention of song, and in playing his part in the ensemble allow for the announcement of the words (words both as sense and as music, I mean) to be heard. But this is not the topical precursor of the statement that the voice *must* always be in the foreground. Under the suggested scheme for an accompanist's activity, which I put forward here, the voice nearly always will be in the foreground, first because the ensemble will be so contributed to by the accompanist that the tone-colour (more penetrating, remember, than that of the pianoforte) will be audible among that of the instrument, and secondly because songs are nearly always written in such a way that the singer, even if he has the lesser part, has acoustically the most prominent. Analogously, it comes to this: because Wagner's voice-parts are not always the centre of musical interest, it does not follow that the words to which they are set are not audible and prominent. Even the voice-parts may be prominent, while being, so to speak, an accompaniment to the accompaniment. Further, it is thus arguable that the accompanist may regard song as chamber music in precisely this way: that even if he has the musical interest, the voice often has simultaneously the poetical interest, and therefore he must arrange his musical performance in such a manner that the two interests are observable together—which is by no means impossible. I cannot, therefore, concede that the voice *must* always be in the foreground, if this idea is regarded from the accompanist's point of view. It introduces at once that element of obligatory retirement which I have denied.

At this point it is convenient to consider once again the question of the relations of singer and accompanist with regard to the leading of the ensemble. Undoubtedly the conception of the performance belongs no less to the singer, as a prerogative and duty, than the conception of the original music belongs to the composer. The

latter, however, in planning his song, has not only to secure the co-operation of the performers before his work is heard, has not only to rely upon their talents for an effectual performance (even if we identify in the same man these two functioning features—composer and performer), but he has also to conceive his work in such terms that it is reasonably performable. His song will fail if the voice is compelled to perform a 'cello's part and the pianoforte an organ's. In exactly the same way, the singer, in conceiving his ultimate action, must allow for the accompanist, or his performance will fail for similar reasons. Therefore, ideally, the accompanist will be present at this act of conception, and will even assist in it. At least, he will be able to derive from a rehearsal or a description the exact musical intent of this conception. His potential importance in the ensemble commences here, but even if it did not, it would begin at the moment of performance. I would almost demand as an essential of the accompanist's and of the singer's equipment this capacity for pure co-operation. But I cannot fail to demand that in practical execution the accompanist should be always prepared—as necessity will so often compel him—to give original incarnation to the ideas, whencesoever they come, which inform the performance of a song. Upon him will lie at least some of the leading of the immediate song. He should, therefore, make it his business to assume some of the responsibility of the conception of the performance of that song.

In examining the details of technique in this light, we come first of all upon the whole question of tone; and it is this indeed that first must be considered by the accompanist when he is discovering his relations with the singer—for upon what he decides is his own importance depends his general level of loudness or softness. It is evident that this must vary with the vocal quality of each singer, as in chamber music it must vary with the tonal values of different instruments. But considered as relative to the ensemble it is a fundamental point. It is a question of how much the pianist thinks it is his duty to be heard. Personally (and my view is no more than personal) I think that the prevalent view rates too low the necessary amount of tone, and that a greater general allowance is essential to successful ensemble. Naturally this applies with particular force to modern song, but it also applies to the older type of accompaniment which punctuated the voice with chords or short figurations. The accompaniment, in other words, must always 'come through,' and must rely upon its differing tone-colour, not upon its softness, to allow the voice full freedom and sound. It must not be forgotten, for instance, that the sharp, metallic *sforzando* chord of a quaver's length is ineffective unless played genuinely loud, and cannot drown an ordinary voice. I am here again slightly in disagreement with 'The Consort of Music,' in the discussions of 'dead tone' on pp. 212 and 213. Too much latitude is given to this

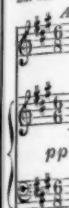
'inexpressiveness' of touch, which is an admirable servant—a valuable implement in the accompanist's armoury—but a bad master. Nor can I see how this tone is expressly suitable for figured bass accompaniments, which give scope for an imaginative texture that may easily be heard without being dominant. It must be remembered, however, that loudness or softness of tone is never heard absolutely, or in relation to itself, but only in relation to the voice of the singer, so that with a heavy singer *mezzo-forte* may sound soft, and with a light one loud. There is also vocal register to be considered, and thus the accompanist may have to vary the strength of his tone throughout the two octaves of his singer's voice. He may have to make a rule of playing louder when the voice is low (or high) in order to sound soft. This again may be learnt from instrumental music, where the registers differ considerably in tonal strength, and where matters like open strings, harmonics, and overblown notes have to be remembered. Then there is the question of support. The singer is seldom in a position to judge what amount of tone is necessary to reach the audience through his own note, and his advice on this is not always sound; the decision ought to be left to the accompanist, or at least to a third party at the back of the room. But the singer may need 'support,' and, particularly if his voice is resonant and full, he will often have difficulty in hearing the pianoforte even when it can be heard too clearly by the audience. The trouble may not be so much one of pitch as of rhythm. If the pianist is allowed to leave the singer alone and unsupported, then he is fortunate in having his own responsibilities dependent on himself; if not, then he must compromise, and hope no one will be sensitive enough to notice. Finally, there are the devices for avoiding deadness of tone without making it too alive, some of which will be considered under the headings below. The one that concerns us here is that which varies the tonal texture of the pianoforte part by minute emphasis on an inner part, a special chord, or a phrase, or by altering the tone-colour delicately for different phrases, registers, and dispositions. Much can be done in this way—which, it must be said, is only capable of good use by the hands of a sensitive musician—to keep the background, however dull and vivid in just that proportion which I have tried to define as that of the pianist to the singer.

The rhythmic scheme of a song having been agreed upon by the two parties, it more often than not falls to the lot of the accompanist to establish the pace and swing of a song, sometimes so definitely that the singer must follow willy-nilly. This does not mean that the accompanist has not often to take his cue from the singer, but that his responsibility is in many songs paramount.

For instance, in Hugo Wolf's 'Wand'ich in dem Morgentau,' any failure to create the right motion in the few introductory bars will mar the whole song, and there are several other interludes where the temptation of *rallentando* must be

resisted.
and many

Ex. 10.



This br
must be p
pretation
with no
usually ex
bearing in

resisted. The same applies to 'Die Nussbaum,' and many other obvious examples.

EX. 10.

An mutige Bewegung.

Wand! - i h in dem

pp

mor - gen - tau durch die daf - ter füll - te

sehr zart.

du', muss ich shä-men mich so sehr - vor den

Blüm - lein rings um - her!

Blüm - lein rings um - her!

Täub(-lein)

Täub(-lein)

the audibility of the pianoforte, must be on the watch for any breaks in the pulse that may occur, not hesitating to suggest this point to the singer if it is needed. A separate but similar difficulty occurs when a rhythmic phrase lies half with one and half with the other of the duettists. In, e.g., Grieg's 'An das Vaterland,' after the vocal phrase 'O Mutter du' there comes a strong accent for the pianoforte before the voice continues 'ich liebe dich!' and this is a difficult note for which to gauge tone, accentuation, and rhythm. For the singer it is the opening note of his second phrase, and he must co-operate with his partner to prevent an awkward break.

EX. 11. *Molto andante ed espressivo.*

O mut - ter du, ich lie be dich

&c.

was kann ich mehr noch sa - gen.

The swing of a song should never be broken, as Mr. Plunket Greene has pointed out. Only mutual agreement can maintain it, and the accompanist must be on the look out for the *rubato* which makes his own part expressive but spoils the song.

One comes then to that other type of song, where voice and pianoforte open simultaneously, and where neither performer can easily take up the cue from the other—like 'Mourn, Marcus, mourn,' by Michael Cavendish, where the figure in the accompaniment is underneath a long, sustained note—a difficult opening. The accompanist must also beware of the song in which he may tend, for the sake of self-expression, to emphasise the characteristic of the opening bars; this is particularly dangerous in a lively song, where a natural exuberance in establishing the pace often leads to a rushing of the voice part, or else a sudden general *ritardando* at its entrance. Much ado is made by kindly advisers of the difficulty of 'following' turns, shakes, retarded long notes over broken chords, and the other normal irregularities; this is a mechanical business, not difficult to perform, but it must be remembered that the pianoforte part is no less continuous than the voice part. There are little ways that experience easily discovers of avoiding abruptness and a break in the musical sense. In no other part of song ensemble is there such

This brings us to a further point, that the singer must be prepared to take up the rhythmic interpretation of the pianist at the end of his soliloquy with no less deference and obedience than is usually expected of the accompanist, and the latter, bearing in mind the points raised above regarding

need as in rhythm for mutual understanding and (which is more important) mutual deference, and attention cannot be too vividly directed towards it.

A certain amount of trickery is always necessary to induce the effect of good phrasing out of the pianoforte, and particularly with the limited range of the tone and technical devices at the accompanist's command. In Vaughan Williams's 'The infinite shining heavens,' from the 'Songs of Travel,' the symphony, however it may look, needs skilful playing if it is to produce the smooth, moonlit atmosphere against which the voice may fitly enter, and which must be continued all through the song. The notes are easy enough, the proper effect difficult to achieve:

Ex. 12.

Andante sostenuto.

The

pp molto legato.

in - fi - nite shi - ning heavens. &c.

A few bars further on a different tone-colour is suddenly demanded, which may seem to belie the composer's direction *pianissimo*, but is really only a matter of timbre; the atmosphere remains the same:

Ex. 13.

[sor]-row and light, &c.

This phrasing is a part of the general equipment that will be greatly helped by a good, purely pianistic technique, and even more by a continual attendance at pianoforte recitals. It is an almost universal stumbling-block of pianists, this phrasing of inner melodies and quiet emphasis of counterpoint, and nothing is better than playing fugues, except hearing them. I almost venture beyond my province into ordinary pianism when I

continue, but I ought perhaps to mention the value of such devices as short pauses, not marked by the composer, deliberate retardation of one hand behind the other, late notes, *staccatos*, and judicious pedalling, as ways of producing the effect of a phrase without emphasising its notes. For example, in Liszt's 'Der du von dem Himmel bist' the pianoforte interludes contain a melody which must be played just as quietly (absolutely and not relatively) as all the remainder of the song and yet with 'cello-like tone and smoothness. Emphasis will kill it; but a slight pause on the C natural before the right hand comes in *subito molto pianissimo* will have a proper effect. The F#-B phrase of the cadence should be smoothly attempting to regain the pace, and another point to observe is the rough but unexcited timbre demanded by the G minor inverted triad in this context, just before the voice enters at *:

Ex. 14.

a tempo.

p

cantabile.

a tempo.

riten.

&c.

The whole of classical song abounds in examples of phrasing that have to be overcome in some such ways as this; but I am assuming throughout as a matter of course that the accompanist will continually turn to the *Lied* in all its periods as his special practice ground.

Of another point the omission has been remedied by Mr. Goss. The accompanist must never forget that the singer is singing. This is of course not peculiar to song ensemble except in the matter of technique, for the chamber music player has equally, though not so subtly, to suit his playing to the capabilities and idiosyncrasies of whatever instrument he is accompanying. In all respects the playing of the song accompanist must be as delicately adjusted to the singer as if he himself were singing the song. He must fall on the singer's 'attacked' notes with all the fresh *verve* of the human voice; he must enjoy another's best notes as if they were his own; his *pianissimo* must never be 'breathy'; his phrasing must never be too long. Fundamentally, though in practice not perhaps wholly, the matter turns on breathing. The accompanist must virtually breathe with the singer, just as he must mentally dance to the limited rhythm of the human voice, while all the time he is helping it

along as a separate action. He must, as Mr. Goss says :

... play as if the notes were supported on his diaphragm just as surely as the singer's are on his. Only so can he transfer the *legato* of the sustained voice to the recalcitrant percussion of the pianoforte.

The meaning of this is, really, that his body must be no less attuned to the song and the process of its sung performance than the singer's, and if it is, his digital performance will be regulated in a subtle and indescribable way to express the pianoforte part with the same æsthetic conception as his partner. It is an impossible demand, but one asks only for an effort, and no more.

There is a reason why it has become difficult to talk of colour without rousing suspicion ; it is that the term is so often abused by being credited with a violence of exaggeration which wholly despoils its original meaning. What one means by colour in connection with song ensemble is simpler to define than to produce, the definition being that part of the technique of interpretation which attempts by means of minute variation from the normal or expected tone, or sometimes even by rhythmic and other means, to suggest the musical atmosphere of the song. In songs where the technical range is comparatively small, colour must be a thing of great subtlety, and it is difficult to understand how it can have been confused with that kind of dramatic performance which, however bad, seems to find admiration from the public. Thus some one said to me the other day of a singer whom I had not heard, 'Oh, you ought to hear her! She's very good—she seems to be acting the song the whole time.' The importance of colour to the accompanist is that nothing else can so much help him to explain the full meaning, the inner heart, of a song. One instantly turns to the 'Erl King' as the best example of the meaning of colour, and no better explanation exists than Mr. Fuller-Maitland's on pp. 217, 218 of his 'Consort of Music,' which I quote :

The chief difficulty of the song is for the singer, in spite of the trying accompaniment. Shall it be a kind of ventriloquial entertainment with imitations of three characters, or a mere recitation to music of Goethe's poem? My own feeling is that Goethe and Schubert have done so much to differentiate the three characters that the latter is a far smaller fault than the former. In interpretations that have been greatly admired, I have had suggestions of a bluff English farmer, a rickety boy with a man's voice, and an 'old-clothesman' of strongly Semitic physiognomy. I cannot think that this is right, even though the singer, or rather the 'entertainer,' got much applauded for his work. It is clear to all thoughtful people that the ideal interpretation is somewhere between the two extremes. Considering the changes in the style of the music, the merest suggestion of the different characters should be enough to enable ordinary hearers to realise that there are three different persons in the story, and nothing more is wanted. The one channel through which the ideas reach the listeners must always be, and be felt to be, the same, namely, the single voice of the singer. To attempt so to colour the voice that it is felt to be several different voices is only a poor effort in the direction of those remarkable performers who some

years ago used to delight music-hall audiences by enacting a whole play by themselves, with rapid changes during their transit from one side of the stage to the other. In such surroundings tricks of this sort are perfectly allowable and even amusing ; but when the system is applied to one of the masterpieces of literature and music, it is like a performance of 'Hamlet' undertaken by Fregoli single-handed. The tendency to exaggerate 'colour' has not as yet been as marked in England as in Germany, but it is bad enough among ourselves ; I have heard the end of Schumann's 'Frühlingsnacht' shouted in a way which implied that the nightingale uttered not the words 'Sie ist dein' but 'Extra Special : all the Winners.'

We have to-day of course come to a different frame of mind regarding colour, knowing it to be a matter of much greater subtlety than the histrionic adjuncts referred to by Mr. Fuller-Maitland. It is a real enough thing. Consider three modern English songs which any accompanist might be asked to play at any concert ; one can already find almost infinite variety of colour ; imagine Vaughan Williams's 'Silent Noon,' Arnold Bax's 'Beg Innish,' and Peter Warlock's 'Chop Cherry' played or sung with the same timbre, or quality of tone. Colour is of course more than a question of tone, but if it were only that, the player would have to produce with his fingers the heavy beat of the first, with the contrasted section well marked, the wild irresponsibility of the second, with the piping tune in contradistinction, and the resilience of the third. The notes alone, however skillfully placed by the composer, will give him but little to what he can give himself. Cornelius's 'Ein Ton' is another good example where variety of colour is needed within the song, both from voice and pianoforte, and where no substitute will in the least produce the proper effect. And two outstanding instances at once occur—the Spanish songs of De Falla, where the excellently written pianoforte score must be charged with bright colours before it is wholly effective : and the songs of the English Lutenists—a certain crisp, light, and firm touch, with occasional shortening of long notes, can suggest not only their lyrical feeling but also the contrast between voice and instrument that originally was in the composers' minds. To imagine that I mean imitation of plucked strings is to fall into the old error of exaggeration. But a particular tone of crisp flavour should be the basis from which variations according to the sentiment of the music and words may be made. There is little that can ever be said about colour, but that is because it is a subtle musical matter which must be tried with the instruments themselves. Here, again, the two parties to the ensemble must play into each other's hands, not only one into the other's.

It seems to me of the utmost importance that the accompanist should have a musical sense of the notes he is destined to play. This is quite apart from the necessity laid upon him to study the song for interpretative reasons, no less than for the correct playing of the notes. It is a truism that he must do this, though I fancy that many accompanists are not well acquainted with the true meaning of the word study as applied to

music. The study, for example, must not be confined to practising the song on the pianoforte, but must include a knowledge of the score (as well as of the words) attained by reading. What I mean by a musical sense of the notes, is that he must understand the separate musical significance of his part, however dull it may be, for it cannot be so dull, except in a vile song, as to have none. He must certainly know how his part *sounds* alone as well as when performed with the singer. He can then play it with its best musical interpretation, and not only in sympathy with the singer, and he will find that from separate performance of the accompaniment he will often discover points that he can make which will contribute to the whole precisely because they are individual. That is symbolic of the accompanist's whole task. Mr. Fuller-Maitland hints vaguely at this on p. 38 of his book, and in his remarks regarding 'Litanei' on p. 213; but here he is talking of dead tone, and the 'Alberti' bass, a form of accompaniment whose notes can be played with distinction although they are dull. The accompanist will never find it a mistake to practise every song many times alone, for by this means he will find passages in his part which may appear to be outside the main interpretation of the song. Certain purely pianistic phrases, passages where the significance of the part is only made clear by special playing, jingles, and subsidiary rhythms, will stand clearly out of the pattern of his part, though he might miss them when the singer's voice is sounding most dominantly in his ears.

After what I have already postulated of the word accompanist, it will come as no surprise that Mr. Goss asks even more. And I am substantially in agreement with him. The accompanist, he says:

... must be a person of infinite culture. He must know all music, and have an enthusiasm for all music. He must have no predilections. Brahms must fire him no less than Bach, and his sense of style and period must be impeccable. He must have a working knowledge of seven languages, and an intimate knowledge of four. Nothing in European literature of the last five centuries must be strange to him. He must know enough about Mörike and Eichendorff not to make the mistake of playing Wolf settings of these poets as if they were only Wolf. He must know that to play Debussy on Verlaine is a very different matter from playing Debussy on de Musset. Apart from these stupendous literary and intellectual qualifications he must be as sensitive as an aspen and as strong as a rock; as soft as blanc-mange and as virile and flexible as a Damascus blade. If he respects his singer, he must never presume to lead the combination, but he must be its guardian, its dry-nurse. He must know clairvoyantly at any moment during a song or a recital just how to change his feeling, and he must respond immediately to the slightest change in his master's barometric pressure and thermometric intensity.

With the one half-sentence, and the other sentence with which I do not agree, I have not the heart to quarrel; and, in addition, I am graceless enough to suggest that this paragraph be compared with the third, fourth, and fifth paragraphs of the first

instalment² of this essay. Can anyone deny that this ideal is more worthy of attainment than the common one of agility, adaptability, and retirement? Finally, if the ideal appears impossible, exalted, at least it cannot be urged that these attainments would do anything but help the accompanist towards the achievement of the proper ensemble.

However much more there is that might be said to say it would come perilously near to denying my own creed, that the technique of accompaniment cannot be only taught, but must be discovered, first by thought, then by a continual celerity of observation, and thirdly by experience. If I seem by some to have put too high a responsibility on the accompanist—and there are always those who dissent from high ideals—the answer exists in the mould-made accompanist himself. No more wooden performer may be found, and surely no more wooden profession.

AD LIBITUM

BY 'FESTE'

FOUR-HANDED ADVENTURES

Not long ago I saw a casual statement somewhat to the effect that pianoforte duet playing is gradually dying out. I hope and believe that the writer was mistaken. After all, a pretty safe guide in such matters is the publisher: and when we find (as we do) that duet arrangements of important new orchestral works are put forth almost as soon as the full scores, we may be certain that there must be a market worth considering. On both sides of the Channel there has been since the war a steady issue of such arrangements, many of them so lengthy and complex that the cost of transcription and publication would be far too heavy an undertaking unless a reasonable sale be assured. This is a good sign, for duet playing is not only one of the jolliest forms of music-making; it is also an invaluable aid to technique and general musical culture.

The pianoforte duet is a comparatively recent thing, for the modest compass of the clavichord and harpsichord gave too little scope for four hands. Mr. Benjamin Dale, lecturing on the subject some time ago, said that Burney seems to have been the first to publish a work in duet form—a set of four Sonatas which appeared in 1777. Grove tells us, however, that E. W. Wolf of Weimar, had, in 1761, written Sonatas for two performers, which were not published till after his death. It would be interesting to know if the actually appeared before those of Burney; perhaps England was first in the field here, as in some other musical matters. (As a kindred instance, it seems clear that the first work for two keyboard instruments was written by our own Giles Farnaby. After this Burney-Wolf kick-off the duet seems to have languished, for little was done by an

² See November number, pp. 979-80.

composer of note until Schubert weighed in a good stock of works of all shapes and sizes, from full blown Sonatas to little country dances.

It would be difficult to over-estimate the part played by the duet in spreading a knowledge of fine music. Mr. Dale, in the lecture alluded to, mentioned that he himself had become a fervent admirer of Brahms after he had got to know the four Symphonies by means of duet arrangements. Similarly, when a very small boy, I had got well inside the best Symphonies of Haydn and Mozart by the same means. (Just lately I have been playing those same duets again, and with not less pleasure—rather more.) Incidentally, I recall that my very earliest memories of listening to music in public are of a pianoforte duet, when, scarcely beyond the infant stage, I sat perched on a hard form at some parochial gathering in a small country town while two elderly maiden ladies played the Overture to Boieldieu's 'Caliph of Bagdad.' The pair were a kind of standing dish at such events, and although they no doubt played other duets I can only say that whenever they played to that small boy it was always the 'Caliph.' By the same token, when I read in Prof. Tovey's Preface to the 'Forty-eight' a remark about 'an elegant hen-like *staccato*,' the old ladies came at once to my mind. It was just their style, helped out by constant little sideways darting movements of the head. I remember thinking, as I sat on my hard form, watching rather than listening, that they looked like a couple of elderly hens pecking their way through the music. Peace to them! They gave me my first experience as a listener, and also the only taste of Boieldieu that has ever come my way.

At the head of this article I have called duets 'four-handed adventures,' because it seems to me that in order to get the utmost enjoyment out of the game, one has to use it as a means of exploring all sorts of musical paths that would otherwise remain closed. A couple of kindred spirits, with fair technique, good reading facility, and plenty of enthusiasm, can scrape acquaintance with the very latest Stravinsky, Delius, Schmitt, Roussel, Ravel, Casella, Malipiero, Berners, &c. There is more than a spice of adventure about the tackling of such music, though it must be admitted that the thorny progress is not always well repaid. The fact is, so much of the dissonance that is passable—even effective—on the orchestra, is hideous on the pianoforte. Here again, however, time is sometimes well and interestingly spent in experimenting with balance and colour in order to tone down the worst asperities. And anyway, one has so few opportunities for hearing most of these works in the original form, that it is a duty to get at least a rough working knowledge of them by means of transcriptions.

The technical profit to be obtained from duet playing is so great that it ought to be a regular part of the young pianist's training. Time-keeping and rhythm are benefited at once, as in any other form of ensemble work; ledger lines lose their terrors for the assiduous duettist, whereas many an experienced soloist is apt to become a bit speculative when faced with more than half-a-dozen. In the matter of resource the hardened four-hander—that is, the omnivorous devourer of transcriptions of new music—becomes equipped above the ordinary. In his adventures he meets with many a technical hard nut. Does he hold up the march of events while he tries to crack it? He does not. He sails along and adapts the passage—a legitimate proceeding, especially in the case of arrangements, for he is merely substituting a bit of his own transcription for that of the official transcriber, and it may well be that there is little loss. There may even be gain. Nevertheless, like most duettists of the ranging, avid sort, I blush when I think of the shameful dodges to which I have been reduced at times, especially when playing *secondo*, where of course an unscrupulous adapter has plenty of scope. With the left hand kept to its job of carrying on a firm bass, the right can reduce awkward passage-work to its elements, and fill up the gap so that the average hearer is none the wiser. This facility in boiling down and simplifying is well worth cultivating for its own sake. It calls for a ready co-ordination of eye, hand, ear, and brain, and develops a knack of thinking harmonically. But somehow one doesn't want a keen observer looking over one's shoulder at such moments. The resourcefulness is apt to remain unnoticed, whereas the fact that you have dodged a difficulty cries aloud to heaven.

Not everybody wants to keep in touch with the music of to-day and to-morrow; for the unadventurous there are the great things of the past that yield an inexhaustible store of pleasure and profit. Has any musician yet reached a stage when there was nothing left for him in the 'Forty-eight,' or the best of the classical chamber music of all periods? Hardly. But we may have few opportunities of hearing them at first hand, and even the gramophone, boon and blessing as it is, can never (or should never) take the place of performance off our own bat. If there be two of us living in amity under the same roof and unable to deal with the 'Forty-eight' single-handed, there is the duet arrangement made by Dubois—a simple proposition, and one of the best examples of difficult solos becoming easy duets. Less simple, but not forbidding to average players, are the Haydn, Mozart, and earlier Beethoven chamber works; tougher propositions are the later Quartets of Beethoven. (How many pairs of you have managed to 'stick it' right through the 'Grosse Fuge'?) Only once have self and partner reached the bitter end, and we shall never get there again. There are some journeys for which life is not long

enough.) The Beethoven Symphonies seem to make less satisfactory duets than those of Haydn and Mozart. The slender lines of the older men make for clearness, and there is less tonic and dominant brass and drum.

If we are fond of organ music, and get few chances of hearing it (as is the case with thousands of music-lovers who live in centres where there is no good organ or player), we ought not to despise the simple expedient of sharing it with another on the pianoforte. Practically all Bach's organ works can be managed in this way, the *secondo* player delivering the pedal-part in octaves—a humble rôle, apparently, but in the case of the more difficult and rapid pieces not to be sniffed at. Most of Rheinberger can be played in the same way, and, in fact, all organ music that does not call for the independent use of two or more manuals, or for elaborate registration. (It is worth noting that Rheinberger himself arranged all his Sonatas for pianoforte duet. The only one in this form that I have practical knowledge of is the E minor, which—especially the fine Passacaglia—has given us many an enjoyable twenty minutes).

I have forgotten the name of the old harpsichord virtuoso whose girth increased with his years to such an extent that his youthful feats in the way of crossing hands became more and more irksome, until at last they ceased. A kindred difficulty arises in duet playing when one of the parties. . . . However, it is fortunate that Festina happens to be on the willowy side. A duet by an obese couple would be well worth watching, especially in its early stages, when positions have to be adjusted. ('I'm sure you're poaching!') 'Not a bit of it; look! here's middle C. One can't get away from that!') 'Apparently not; I wish you could.' Not a fat duettist among you but has wrangled thus.) Among the minor casualties of life are to be counted those that result from a duet-player not keeping the nail of the little finger of his inner hand cut very close. I have given and taken many a scratch in this way, leading sometimes to effusion of blood. Reger's arrangements of Bach's Orchestral Suites are the worst things I know in the matter of colliding hands. Nothing if not thorough, Reger seems to have transferred to the keyboard every one of the notes in the score, keeping them all in their original positions. The result is a frequent crossing of the parts, hands getting mixed, notes running into one another, and such fidgety bits as this for the *primo* player's left hand:



where the effect would be better with the quavers omitted.

Reger might well have recast the passage, giving the quaver part to the *secondo* right hand an octave lower, instead of confining that player to the bass in octaves. This is Reger's chief weakness as a duet arranger; he gives the *secondo* pages octaves, and leaves the *primo* with three (sometimes four) closely-woven parts—an absurdly unfair distribution of the difficulty in quick movements. Here is a typical example of three-part playing quite difficult at the right speed:



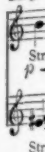
The *primo* has to deal with this, while his partner is ambling along with a simple bass in octaves. A lesser man, Ernst Naumann, has done the job better in his version of the 'Brandenburg' Concerto, the *secondo* right hand taking over a good deal of the middle of the texture, leaving the *primo* generally with clear two-part writing. These Concertos are a constant joy to the duettist, especially the lovely first movement of No. 5 in D, and the bustling No. 3.

Too many arrangers of modern orchestral works crowd in overmuch of the instrumental detail, copying rather than transcribing. They forget that musical transcription is to a considerable extent analogous to literary translation. Lots of typical string passages are ineffective, and (in the case of very rapid ones) almost impossible to play when transferred literally to the keyboard. It is a pity that arrangers as a rule show so little courage in adapting such passages. One wonders how many of them have read the article 'Arrangement' in Grove, where they would see what Bach, Beethoven, and Mendelssohn have done in the way of modifying string passages when transcribing for the pianoforte.

An excellent move in some recent duet arrangements of orchestral works, is the indication of the scoring. This is not only a help in the matter of suggestions for tone, &c., but also an interesting aid to the study of orchestration. For fullness in such indications I know nothing to equal Philip Heseltine's transcriptions of Delius's 'Dance Rhapsody' and 'North Country Sketches'. Everything seems to be shown, and there are also notes giving further information, e.g., 'Strings and W.-W. have the theme in octaves from here to bar 237'; 'Violins (harmonics) sustain two bars, &c. No instrumental detail seems to be too small to be noticed and the setting-out is clear. Here, for example, is a brief extract from the *primo* of

'Auto
quave

Ex. 3.



For
would
Mr. I
seems

The
piano
like y
there
(amou
oursel
the m
upright
space
would
would
should
excurs
clavier
some
practic
be ha
second
duet p
seated
being
diamet
and th

Due
to see
comm
means
one pl
someti
keybo
matten
for a c
and I
tapping
With a
organ-
Organ
'Grove
Julius
that o
tried t
made
organ
compo
its nati
of the

'Autumn,' with a touch of wood-wind on the last quaver of each bar plainly indicated:



For care and skill combined, these transcriptions would be hard to beat, and one readily forgives Mr. Heseltine a few passages where the result seems unnecessarily difficult.

The duet *in excelsis* is, of course, the two-pianoforte affair. But that is not for humble folk like you and me. Yet when one thinks of it, there are plenty of us who with great effort (amounting even to overdrafts) have taken to ourselves a grand, when we might have laid out the money to better purpose on a couple of uprights. They would have taken up rather less space; either of them in an ordinary drawing-room would have sounded as well as a grand; and we should have had at hand the means of making excursions among the Bach Concertos for two clavier, Brahms's own two-pianoforte versions of some of his most important works, as well as practically all the standard concertos, which are to be had with the orchestral part arranged for a second pianoforte. This is the very luxury of duet playing, with the added comfort of being seated in the middle of the keyboard instead of being bounded on one side by middle C. Our diameter ceases to be a nuisance to our partner, and that little finger-nail is no longer a weapon.

Duet-playing on the organ is rare, and it is easy to see why. With all the ample resources at his command in the way of manuals, pedals, and means of duplicating in octaves above and below, one player can do all that is required—even more, sometimes. Moreover, in adjusting oneself to the keyboard, there are the pedals to complicate matters. I once stood by and turned the pages for a couple of players in Merkel's Duet Sonata, and I am sure there was a good deal of ankle-tapping, and some execution among the corns. With a stoutly-shod, clumsy pedallist for partner, organ-duetting may be an ordeal. Are those three Organ Duets by Samuel Wesley still get-at-able? 'Grove' mentions them, and also tells us that Julius André wrote twenty-four such pieces, and that one Höpner and the industrious Hesse also tried their hand in this field. But no mention is made of the Merkel Sonata, which is the only organ duet fairly well-known to-day. The composer rearranged it for solo, in which form its native dryness (saved somewhat by the novelty of the duet version) is manifest.

My experiences with long strings of youthful solo pianists at competition festivals makes me suggest that young players should do far more duet-playing from the very earliest stages. Apart from the advantages on technical grounds there is the moral effect of team work taking the place of the solo. The duet classes at festivals ought really to be larger than the solo. I have found audiences generally much attracted by the sight and sound of a couple of youngsters playing together. Moreover, the musical effect obtainable by two players still in the elementary stage is considerable, whereas singly they make but a poor show. And—a point not to be overlooked—the nervous strain is very slight in a duet, whereas many child soloists clearly suffer tortures.

Coming to well-known examples of duets I suppose the Brahms 'Hungarian Dances' are among the most popular. Yet, good as they are, I always feel they would be even better were the *secondo* part lightened somewhat; there are too many of Brahms's thick, low chords. Why do not more players discover Dvorák's 'Slavonic Dances'? I am inclined to put them above the Brahms for all-round brilliance and effectiveness. Again, for twenty pairs of duettists who revel (as they should) in Moszkowski's 'From Foreign Parts,' not more than one knows the composer's 'German Rounds,' which are among the most delightful of his works. Among recent examples honourable place is taken by the charming little Suite, 'Pages Intimes,' of Joseph Jongen, and, in a more brilliant and less subtle way, by the two Suites of York Bowen, especially No. 1, which winds up with one of the jolliest dance movements imaginable. In the classical field the numerous Schumann pieces are hardly to be beaten: players who know only the 'Oriental Tone-Pictures' should look at Schumann's three other sets, Opp. 85, 109, and 130.

A recent and welcome innovation is the printing of *primo* and *secondo* parts on the same page. Probably the plan would have been adopted long ago but for the convention that duet music should always be oblong in shape. An upright page lies well within the focus of both players' eyes, and there is the very great convenience of knowing one's partner's whereabouts as well as one's own. So far the upright form, with both parts on the same page, has been adopted by no English publisher save Chester—a surprising fact, seeing how great is the improvement in comfort. In the case of transcriptions of orchestral works, this method of laying-out, plus information as to the scoring, may be of more practical use than a full score. An average musician would be able to study the orchestration, and, if no partner were available, he could take in the music itself, either mentally or by reducing it at sight to a sketch in solo form. Best of all, however, the two-parts-on-one-page form enables us to avoid the delays and irritation

brought about by the wretched time-keeping of one's partner. Many precious seconds that seem like minutes are spent in counting up bars for a fresh starting-place—'the bar before the *sf* in the third line'; 'But I haven't got a *sf*'; 'Go back six bars before the change of key'; 'I'm in the middle of several bars' rest there.' And so on, with the result that you may be reduced to counting back twenty bars from the end of the page (for it is an almost incredible fact that many duets are published with no sectional letters or figures).

Since writing the above, I have seen an article somewhere in which the writer, after saying that the pianoforte duet is on its last legs, gives the reason that such a method of making music is far more interesting to the players than to the hearers. Bless his innocent heart! Doesn't that objection apply to all kinds of music—above all (I speak with long experience of both) to organ playing and madrigal singing? Apparently he is misled by the rarity of such performances in public. Probably the reason for this is the fact that there is something a little ridiculous in a pair of players at one keyboard. In a work for two pianofortes one may cut a good—even dashing—figure on the concert platform, but hardly as a duettist. This may be mere fancy on my part; but I never see two grown-ups engaged in this way without being reminded of the two hen-like little old ladies whom I saw pecking their way through the 'Caliph' Overture. So, although I shall continue my *secondo* activities with vigour, it will always be in private where I can be heard and not seen.

CONDUCTORS AND CONDUCTING

BY WILLIAM WALLACE

(Continued from November number, page 987.)

VI.—THE MUSICAL ASPECT OF THE BEAT

Apart from muscular control, yet intimately associated with it, the musical aspect of the beat has to be considered.

As for the conductor, his musical intelligence should be so sensitive, and of balance so subtle, that unconsciously he should respond to the minutest gradations of light and shade and give them their due. To feel the progress of a movement, even though there may be none of the conventional indications, is to re-live and throw light upon passages whose stringent rendering would produce a steady but pedestrian result. This is not to extenuate the over-use of *tempo rubato*, but to suggest the almost imperceptible impulses which the conductor feels with the rhythm of his mind, and is able to obtain without over-emphasis.

Rhythm is essentially a human endowment, present in all in varying intensity. It may be simple, as in movements which have become automatic, such as walking, but even the word 'simple' needs qualification. In the musician,

however, rhythm is highly organized and complex, involving the perception of time, pitch, movement; inducing imagination, emotion. In his case there comes into play that which, for lack of a better term, we call instinct, about which there are endless controversies. Without dogmatizing, we may offer the suggestion that musical instinct is the emotional response to the effect of an auditory stimulus upon a mind that is inherently disposed towards music.

Objectively the beat concerns the orchestra; subjectively it is personal to the conductor; by it he conveys visibly and with authority his sense of the impression which the music has made upon him. It is, in fact, a projection of his own personality: it should never become an intrusion.

There are, of course, works which demand a treatment which suggests detachment, almost, it might be said, sub- or under-conducting, following after careful preparation at rehearsal. These works are architectural in construction, like a 'Brandenburg' Suite, in which the play of contrapuntal devices does not afford an opportunity for intolerable interruptions in rhythm. The flow must be steady and serene. A fugue or fugal movement no more can be 'sentimentalized' than can the Parthenon. Each has its module, its law, its sacrosanct beyond a peradventure. Each has its lines of precision, the one, with the amazing concession to the eye; the other, formal in structure yet yielding gratefully to the ear. In such music, then, it is well to remember that Bach is Bach, and is not to be conducted *à la* corybantic Bakst.

We are now confronted by the prickly question of interpretation, and the equally complicated question of personality and leadership. It would be idle to attempt to define the second, except under the word 'discipline,' which does not mean blind obedience, but instruction in its widest sense. To discipline others a man must discipline himself, and here we find one of the paradoxes in music. The greater the personality the less in evidence should it be. The conductor has to express himself under cover of the composer.

No two works in a programme can be conducted in the same way, unless they are by the same composer and even then there are divergencies. Therefore, while suppression of personality cannot at all times be absolute, for it is bound to break away from control, the conductor resolves himself, as it were, into an air with variations, in which the theme is concealed by the variety of treatment. Then it is that his conception illuminates the score, not in attempting what no one else has done in seeking high lights that throw the rest out of value, but in preserving an even balance with tempered brightness and shadow.

In much modern music it is at times impossible to say what part of the orchestral fabric is meant to predominate. It might even be that it is difficult to say where the composer left off and the conductor begins. So it may happen that without definite instructions from the composer, two renderings of the same work may be so utterly unlike each other that it is only in patches that

any comparison can be made. Even then we are left in doubt as to which is the true one. This applies to those first performances of unpublished and complicated works of which no one but the composer can say whether the rendering adequately conveys his ideas; quite likely he may have a feeling, not of satisfaction, but of surprise on hearing things that he did not altogether expect or intend. Considered reflection and comparison with other performances are therefore impossible. The business is too serious for flash-in-the-pan affairs, when adroitness and nerve can pull through to its close a work which never was heard before, and of which consequently nobody can tell if the composition is superb or the performance deplorable.

But in music there are other efforts of the mind upon which Time in his wisdom has bestowed his benediction. With much of the older music the conductor is faced with tradition. It is not as in earlier times when only at rare intervals one conductor threw down the glove to another, and when men were few who could remember and compare methods and interpretation of this or that conductor. To-day there is a procession of conductors; of standards there are many—but can the impression of a reading heard twenty years ago be so crystallised in the memory that it cannot be eradicated or replaced by a reading of yesterday? The opportunities for listening to orchestral music are many, even for hearing the same work twice in the same week under different conductors. The listener's mood is no more constant than the conductor's: it can be decidedly more capricious, and while one reading may dazzle him to bewilderment, another may rouse him to fury. He is not possessed of some infallible means of testing and recording his impressions, to be called up later in vastly different circumstances. In this respect he is at a disadvantage. On the other hand, just as the 'Duo-Art' pianoforte enables the pianist to study at leisure and compare the methods of great performers, so in the future conductors, thanks to phonography, will have at their disposal—approximately—the various readings of their predecessors. But no verbal description can convey with any degree of precision the insight, the disciplined and matured experience, of conductors who were great two generations ago. The tradition of conductors in the past must fade: for the future the 'records' will speak.

It will scarcely be questioned, when we listen to a work written before or during Beethoven's lifetime, that we are hearing something very different from what he or Haydn or Mozart heard. The orchestra has changed; mechanical improvements have not only affected the tone of the wind instruments, but also have enlarged their scope. In order to observe to the letter the traditions of one of these composers we should have to provide wind instruments of the pre-Gordon-Boehm period, and fiddles whose short, thick necks were still without the tilt that they now have.

These remarks obviously do not apply to instruments of the keyboard type, specimens of which, still in playing condition, reproduce as far as we can know the sounds that Bach heard. With the organ we cannot be so sure, for there are accounts of instruments unaltered since the 17th century and inclined to be fractious, with little idiosyncrasies much in need of coaxing.

Obviously orchestral music of an earlier period must be handled in a fashion appropriate to, and in the idiom and style of, that period. The handling therefore must be discreet, for music that looks simple and lightly scored, is just the music in which flaws of exaggeration or points missed call for censure.

Up to the death of Beethoven, and later, whatever orchestral music was as to the written notes it was not, as to sound, what these written notes convey to us now. The scoring tells us something about this. Passages for wood-wind, horns, and trumpets were written according to the capacity of these instruments, but we do not know what their dynamic power was. Was the flute weak, the oboe coarse? Had the clarinet a rough trumpet-tone, was the bassoon always grotesque? Before valves gave the horns and trumpets a widened sphere of activity, they were condemned to a passive and monotonous existence, except when some player complained that he had nothing particular to do, and then Beethoven gave him something to think about. Were Mozart to enter our concert-room to-day, would he recognise his 'Jupiter' Symphony, played with a finish which he could rarely have enjoyed? Would Beethoven, with hearing miraculously restored, be pleased with a modern account of his C minor, or would he demand from the oboe in the little cadenza the coarse tone of the contemporary instrument?

No composer that ever lived heard in sound exactly what he had written in silence. This may be an extreme statement, but it is true. The composer has in his mind an orchestra technically perfect in sound and expression. He writes for a superhuman body of men, no two of whom are so accurately balanced as to be counterparts of one another. He has his mental conception apart from what he hears, and may be so absorbed by it that he overlooks or disregards the literal meaning.

It is common enough to listen to discussions about the interpretation by this conductor or that of, let us say, a Beethoven Symphony. Who shall assert which is right? Or take Bach. We are told that though he condemned one early pianoforte and approved of another, he never owned an instrument of the kind. But suppose that he had heard his first Prelude on a modern grand, with the Gounod perversions and the extra bar, what would his criticism have been? We are too much disposed to regard the works of the Old Masters according to a modern standard, without considering the conditions that have varied and progressed since their period.

We must rid ourselves of the obsession that written or printed music, with all our present

amplitude of artistic and mechanical technique, sounds just what it sounded a century ago. We have the score as Beethoven wrote it, with his indications, but it was at the mercy of the artistic ability of his performers and was determined also by the mechanical limitations of his instruments.

This brings us to the question how far the conductor is justified in modifying—by which is meant strengthening—a score so as to obtain balance of tone in a large orchestra. With the means at their disposal it is just this balance of tone of which the earlier masters were so acutely conscious, and of which our present-day would-be masters are not, for it is quite possible to write *fff* for every instrument at once, and never obtain more than a half-hearted *mezzo-forte*. If, as we have good reason to know, a composer had abruptly to pull up his horns and trumpets because they had no notes, or only one when a modulation was outside their range, is the conductor within his province in rounding-off the sharp edge that was left? Is he to be condemned by those who have not viewed the work in the light of his experience, but have taken him to task for doubling wind passages, adding octaves, and completing horn cadences?*

But the purist will exclaim, 'This is modernising!' It is nothing of the sort. It is merely supplying a crutch to a lame leg. If we let the wind blow where it listeth, we must consistently reduce in stature the section of strings in our large orchestras. Still we should be far from obtaining an exact reconstruction. We should need to reproduce also the dimensions of the room.

When metronome marks are not indicated, the conductor is free to put his own interpretation upon *adagios* and *prestos*, and the intervening varieties of *tempo*. In works in the *répertoire* he may have to run the gauntlet of criticism for any departure from the fluctuating currency of tradition, and we may yet meet with a conductor who, with the courage of his convictions, boldly states his procedure—and his metronome marks—in the concert-book, as Weingartner did in his comprehensive work.

Personality, it cannot be repeated too often, is a determining element in interpretation—indeed, it may be said to be interpretation itself. It will be allowed that when a composer asks for *allegro molto* and marks the minim at 84, he means 84; but when he omits the mark, the conductor must interpret the movement according to his own idea of *allegro molto*, which may be below or above that beat, and at variance with the ideas of others, who fortunately are not in a position to express their views during the performance. Besides, account must be taken of the effect of the beat upon instrumental passages, phrasings, points for breathing, so as not to distress the orchestra by too rapid a *tempo*, or to hurry to such an extent that the sound becomes a confused scramble.

Recently, when a conductor was taken to task for altering some of Beethoven's metronome marks, the question was asked if Beethoven's metronome was synchronized. The inquiry was well-timed, and was amazingly justified by a quotation from a letter of Beethoven himself in which he said that his instrument was 'sick and must first have its regular and steady pulse restored by the clock-maker.' Moreover, there is Beethoven's well-known outburst against metronome marks, and his declaration that the character of the music indicated the *tempo*. This need not be taken too literally, for, apart from metronome marks, there are infinite gradations of expression too minute and delicate in themselves to come within the designation of *tempo rubato*.

To speak then of tradition is to mean something suspiciously akin to superstition. Much has been built upon Habeneck's performances of Beethoven's Symphonies, but he did not hesitate to suppress or simplify the double-bass parts when they were too difficult for such players as he had at hand. Was this 'tradition' recognised by Lamoureux? I fancy not. Account must always be taken of human fallibility in the description of a sound-impression which, till recent years, could not be recorded and reproduced. Without phonography we cannot eliminate the 'personal equation'—that equation which had its origin in the minute calculations of astronomy. It is not necessary to go to Greenwich: the Law Courts provide examples of its existence every day.

In older music the evidence of tradition, entitled as it is to our respect, is not to be disallowed without close scrutiny. But is it to be rigidly adhered to because it has filtered through the brains of men who are no longer with us to bear witness? We cannot tell how much was shed or added in the process.

Let us consider one material point. This is not the place to inquire whether music is a universal language; but there are works which we regard, and after due study have the right to regard, as part of our musical heritage. They belong to us as much as, let us say, a great piece of sculpture, a great poem, a great picture. They have so permeated our musical intelligence that we know 'instinctively' (here the word used at the beginning asserts itself) that the character of the music determines its treatment. This is not any far-fetched theory, but commonsense. Furthermore, the character of the music determines the beat.

Nowadays we have young people at our music schools conducting with a freedom and technical resource which seventy years ago would have been looked upon with misgivings. Their performances would have seemed to be a form of musical outrage.

To cope with the anarchistic tendencies of youth, anarchistic conductors and interpreters are called for, and whether these tendencies are the outcome of the basic nature of music as hewn by Bach, or a throw forward, a projection well ahead of accepted views, anticipating a newer

* Two illuminating works may be mentioned: the chapter on Crooks and Valves in Cecil Forsyth's 'Orchestration,' and Weingartner's 'On the performance of Beethoven's Symphonies.'

and apparently unrelated type, we cannot close ear and mind to a phase which has come among us. The lessons of all art-movements in the past are before us to put us on our guard against a hasty opinion, for we do not know, and cannot tell, how far our appreciation of the music that we like is due to the education which we have received when listening to works somewhat beyond our grasp.

This is not the occasion to weigh in the balance one school against another. We may imagine that we have outgrown the clear-cut rhythm and attitude of mind of Mozart and Beethoven—styles which were not without their disconcerting results to their contemporary audiences. Even Wagner with his excursions, inevitable as they seemed to him, and inevitable, almost commonplace, as they seem in places to us, was musically speaking a renegade. To-day any audience will accept a performance of 'Lohengrin,' and 'Tannhäuser,' and 'Tristan,' for in the depth of their musical experience they have found the ideal. This idealism, too, may produce in the mind of a conductor during the performance of a familiar work a feeling of sufficiency and completeness, no matter how far the performance may fall short of results that he has obtained at other times. He has so schooled himself that he is hearing mentally that which is for the moment physically unobtainable. This would account for performances of a character so bewildering that the impression is not one of indignation but of surprise.

The heaviest burden laid upon the conductor is the preservation of unity. Music is difficult to 'see' whole. In the concert-room the page cannot be turned back. The conductor must wait for the next performance (if ever he obtains it) to bring out that after-thought which struck him just a second too late as the music was being unfolded. He may have a flash of insight into a passage which baffled him, blazing across his mind just at the right moment. It was said above that it is often impossible to discover at a glance what effect, if any, a composer was aiming at in the midst of an orchestral fracas. The deciphering, the dissecting, of a modern score, with apparently contradictory dynamic marks, require of the conductor a musical endowment which could not have been gained by a study of works written two generations ago. But there is a cumulative energy in music, gradually and unconsciously stored up till the opportunity arrives for its release.

Unquestionably the conducting of music of the ultra-modern school involves a strain which the conductor is called upon to undergo without, perhaps (for the present at least), any definite compensation beyond what can be derived from the accomplishment of a *tour de force*. It is no small task to reduce to just proportion ponderous loquacity or irresponsible garrulity. In earlier music, when all was serene and not at cross-purposes, there was an intuitive responsiveness to the mood of the music. It is this responsiveness

that consolidates and sustains the fabric of sound at places where others would leave all frayed and ragged.

There may be a dozen different ways of rendering a passage: a symphony does not 'run' for so many consecutive nights, so we are not in a position to say whether the conductor, or we, were in the same frame of mind on each occasion that the symphony was given, possibly at considerable intervals of time.

Apart from the technical side of music, there are aspects which the conductor will view in the true perspective. The days of the band-sergeant, as Costa appears to have been, are over. Modern music has demobilised him. A plastic and sensitive mind, as anxious to learn as it is ready to forget: adjusted to tolerate on the one hand, to welcome on the other: a mind sincere in recognising and encouraging the genuine though often ill-expressed effort—these finer, less mundane qualities would the conductor cultivate in his progress.

Lastly we come to that which is most difficult to define—namely, mental poise, which is not to be mistaken for 'pose,' in spite of its 'proud letter I.'*

While in the study the balance of the conductor's mind is swaying, with technique now preponderating, to be in turn outweighed by expression, the moment arrives when equilibrium is established. It is clear that this desirable condition is not always within reach, especially in the case of works which have to be performed in far from ideal circumstances. Still, it is not impossible to attain it in some measure.

There is no need for cold austerity: there can be warmth without embroidery and the tinsel of the mountebank: let the conductor's mind choose for habitation a goodly mansion rather than the clamouring market-place.

NEW LIGHT ON LATE TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

V.—ROBERT PARSONS

In my notice of William Parsons, I pointed out that there was previously much confusion between him and Robert Parsons, but that the former, apart from the difference in Christian name, was of a slightly earlier period, and was the contributor of eighty-one tunes to Day's four-part setting of the Psalms, in 1563.

Morley, in his 'Introduction' (1597), includes Robert Parsons in his list of eminent English musicians, styling him 'Mr. Parsons.' Yet, as in the case of many others, very scant particulars have come down to us of his biography. It is, however, fairly certain that he was born at Exeter, c. 1535, and we find a rather pretty 'In Nomine' of his, dating from before the year 1560. He joined the Chapel Royal in 1563, being sworn a Gentleman of that body on October 17, 1563, and from this period may

* 'Thy proud letter I

Drops prone and void as any thoughtless dash.'

—George Meredith, in the Sonnet, 'The State of Age.'

be dated an organ solo, 'In Nomine,' now among the Add. MSS. of the British Museum, 29,996.

As evidence of the powers of Parsons as a composer, a contemporary writer has written the following couplet in MS. 987 of the Christ Church part-books, evidently pointing to the fact that he died young:

Qui tantus primo Parsones in flore fuisti,
Quantus in autumnis in morerere fores!

No doubt Parsons was intimate with Edwards, Farrant, and Hunnis, and he took a part in writing incidental music for some of the Court plays between the years 1567 and 1570. Among the pieces still preserved is a six-part setting for one voice and five accompanying instruments, in the play of 'Pandolpho.' This incidental music is to be found in the MS. part-books at Christ Church, and there is another copy in the Library of the Royal College of Music. Mr. G. E. P. Arkwright tells us that Parsons displayed much ingenuity in working out the emotional feeling in 'Pandolpho.' He adds:

Parsons was probably the best of the writers of this kind of music, and his 'Pandolpho' is not without pathetic effect.

The interested reader will find the score modernized by Mr. Arkwright, and printed in $\frac{3}{4}$ rhythm, in his article on 'Early Elizabethan Stage Music,' in the 'Musical Antiquary' (October, 1909).

Much of Parsons's dramatic music is, unfortunately, lost, but it is almost certain that the song, 'Enforced by love and fear,' for treble solo and instrumental accompaniment, is from a Court play. The MS. parts are in Christ Church Library, but Burney has printed the score in his 'History' (vol. ii., p. 596). Another song in the Christ Church Library, 'Alas, alack, my heart is woe,' would seem to be from the pen of Parsons.

In 1570, Parsons composed an interesting anthem, which is now in an organ book at Christ Church, Oxford. It is entitled, 'Anthem of ye Prodigall Childe,' commencing 'How many hired servants.' Other anthems are in Barnard's Collection. Among his early compositions are ten Latin Motets, including a charming 'Ave Maria' for five voices, and a 'Magnificat.' Barnard includes a Morning, Communion, and Evening Service of his, while a Burial Service is in Low's 'Directions' (1684). His organ setting of 'Gloria Tibi Trinitas' is in the Fitzwilliam Virginal Book. There is a treble viol arrangement of his five-part 'In Nomine' and 'Delacurt,' in the British Museum (Add. MSS. 32,377). His Fancies include an arrangement for five instruments in parts of 'De la courte' and 'Abradad'; and there is a 'Songe' of his for six viols in parts in the British Museum (Add. MSS. 31,390), as well as two pieces for seven instruments (Add. 32,377).

Parsons was cut off at an early age, for he was drowned in the Trent, at Newark, on January 25, 1570, when in his thirty-fifth year. W. H. Husk, in Grove's 'Dictionary,' well sums up his reputation, as follows:

His scientific skill and feeling for curious effects of harmony make him an important figure in English music.

The Saturday Night Popular Concerts at Kingsway Hall are providing excellent music at a low rate of admission. Among those lately taking part have been Miss Phyllis Lett, Miss Margaret Balfour, Mr. Peter Dawson, Mr. Topliss Green, Mr. Harry Dearth, the Coldstream Guards Band, &c.

BORODIN REVISED

By M.-D. CALVOCORESSI

When I wrote my article, 'Boris Godounov, genuine and otherwise,' I hardly expected to have to revert so soon to the topic of how masterpieces by Russian composers are altered after their authors' death, and the genuine texts allowed to disappear. Circumstances compel me to utter fresh protests on the matter.

This time the victim is Borodin. Recently Mr. Keaten Lambert, a student at the R.C.M., who is keenly interested in Russian music, and took part of late as conductor in a performance of Borodin's first Symphony at that institution, made a startling discovery. Comparing the score of this work newly published in a 'revision' by Rimsky-Korsakov and Glazounov with the arrangement for pianoforte duet of the same work as originally written (and in Borodin's own transcription—why this arrangement, and not the score, will presently appear), he encountered a number of unaccountable alterations of which I shall quote two instances:

[Original.]



[Revision.]



[Original.]

[Revision.]

The original musical score consists of ten systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and bar lines, representing a complex piece of music.

The revised musical score also consists of ten systems, each with a treble and bass staff. The notation shows changes from the original, including alterations in note values, rests, and bar lines, reflecting the editor's revisions.

Mr. Lambert noted about twenty similar instances of tampering, apart from alterations in scoring (these were determined by indications which the edition for pianoforte duet afforded), in the spacing of chords, and from suppressions of repeated bars.

Such are the bald facts. The questions that arise with regard to them are two: one of principle, and one of actual expediency. As regards the first, I cannot conceive how two opinions can be entertained. A composer's works should certainly be left to stand as he wrote them. We may think that the famous re-entry of the horn in Beethoven's 'Eroica,' or the 'superfluous' repeated bars in the *Scherzo* of the C minor Symphony, or the seven-note chord in the *Finale* of the Ninth are 'misprints' or errors of judgment (some people did, and it is surely possible to find some who do so still), but we rightly insist upon such passages being played exactly as transmitted to us. I fail to see why Borodin's or Moussorgsky's works should not be treated with equal respect.

Notices of the American edition of Rimsky-Korsakov's 'Memoirs of my Musical Life' have included a certain amount of discussion on the rights and wrongs of his version of 'Boris Godounov.' I do not see that any of the arguments adduced by the reviewers who are in favour of Rimsky-Korsakov's emendations (how many of these reviewers, by the way, have ever seen the genuine vocal score of 'Boris Godounov?') could

apply to the emendations now carried out on Borodin's first Symphony. But Rimsky-Korsakov's own arguments are of a kind that might apply to both. So let us review them afresh.

One is, that the original version remains for everybody to examine and to prefer if they be so minded. This is true in theory, but hardly so in practice. Very few copies of the genuine 'Boris Godounov' (vocal score) remain in France (I used to know about a dozen people who possessed copies), and I doubt whether more than one would be found in England just now. As for the orchestral score, the one copy in existence is not easily accessible—in point of fact, the firm which for some time has been announcing a reprint of the genuine 'Boris Godounov' has entrusted the scoring to a British composer.

So much for 'Boris Godounov.' As regards the Borodin Symphony, I mentioned that Mr. Lambert's discoveries resulted from a comparison between the revised score and the pianoforte arrangement of the original. He, myself, and a couple of other critics interested in Russian music to whom he communicated the facts, were quite unable to find in England a copy of the original score, although many libraries, public and private, were searched, and not a few letters written.

Things, it is true, are not beyond remedy. Some day we may have a reprint of the genuine Borodin text, exactly as we may have a reprint of the genuine 'Boris.' But meanwhile what would be the position of a conductor desirous of performing Borodin's Symphony exactly as written? Or of the theatrical manager intent on giving us Moussorgsky's 'Boris' pure and simple?

These plain facts dispose of one of Rimsky-Korsakov's main arguments. His other plea, viz., that the emendations were indispensable for æsthetic reasons, has been dealt with so often that I had rather leave it alone until the time when all people whose opinions might count will be able to judge from actual comparison.

Among the arguments adduced by reviewers of the 'Memoirs,' one—published in the August *Musical Times* under the signature of my esteemed colleague C.—is that 'Certain attacks on Rimsky-Korsakov's editing of Moussorgsky leave the historical considerations out of court.' This rather puzzles me. I am aware, of course, that for many years after Moussorgsky's death, most Russians were heartily ashamed of him when they did not ignore or utterly despise him. But Rimsky-Korsakov's second and final revision of 'Boris Godounov' appeared in 1908—that is, at a time when 'liberties' far greater than any ever taken by Moussorgsky had become current among composers of many nations, and proved acceptable to countless music-lovers. At that time, the Russian musical public was already displaying a keen interest in Debussy, Ravel, and others whose music a magisterial blue pencil might have distorted far more than Moussorgsky's or Borodin's has been by their revisers. So that it appears to me, on the whole, that there are historical reasons why Rimsky-Korsakov might have reconsidered his emendations instead of resting satisfied with them.

Moussorgsky's music, like that of many other composers, may have called here and there for certain purely practical emendations to be carried out with the sole object of obviating unreasonable difficulties of performance. But more often, when the reviser or revisers altered passages in 'Boris' and in the

Borodin Symphony, they did it simply because they considered that these passages would thus sound or look 'nicer'—a matter of opinion.

They may have been right in certain cases, wrong in others. There are probably few works in which a reviser would not find some passage which might sound or look 'nicer' if it was written otherwise. Berlioz might have suggested many improvements to the 'Tristan' Prelude, whose chromatism exasperated him; and Weber, judging by what he wrote of Beethoven's seventh Symphony, might have found that this work called for a good deal of alteration. I once received from a Russian composer a letter (which I shall never publish) in which it was pointed out that a certain piece by Ravel would be quite lovely if only the harmonies were changed throughout. And I am sure that wonderful results might be achieved by asking Mr. X. or Mr. Y., to edit, according to their own lights and æsthetic creeds, the music of Schönberg or Bartók.

In other words, the door must be closed on arbitrariness; it is a matter of principle, not of degree.

This remark brings me to my last point. It has been adduced that, after all, it is in Rimsky-Korsakov's revision that 'Boris Godounov' conquered Western Europe. This is not altogether accurate, because the first small group of believers in Moussorgsky's genius, who prepared the ground and in various ways co-operated in the triumph of 'Boris Godounov' at Paris, in 1908, had all studied the work in its original text, from which Pierre d'Alheim and his gifted wife introduced excerpts at Paris as early as 1896. But for the sake of argument let us take the assertion as it stands. Of course, 'Boris Godounov' was, and still is, performed in its revised form (at times with cuts more senseless than anything ever perpetrated in Russia), since no other course is possible. And, of course, the revised 'Boris Godounov,' though it loses, remains a thing of surpassing beauty. None of those who protested, and keep protesting, against the revision, would ever dream of alleging that Rimsky-Korsakov's alterations have done away with the significance of 'Boris Godounov,' any more than I am now trying to suggest that his and Glazounov's alterations to Borodin's Symphony have changed it beyond recognition. But it is the wantonness and pedantry of it all that true lovers of Borodin and Moussorgsky should deplore; likewise, from the ethical point of view, the intolerable wrong done to the memory of two men of genius. Thanks to the revisers, it has become possible for the veriest dabbles in musical topics to rush in with the assertion that 'Moussorgsky's music could never have endured as he wrote it'; and we may soon find the same thing said of Borodin's. Meanwhile, the line taken by the original publisher of the works to which I refer tends to obliterate all memory of the genuine texts.

The unfairness is even more patent in Borodin's case than in Moussorgsky's, for it cannot be alleged that it is in its revised form that Borodin's music first made headway, nor that historical reasons may be found to justify the revisers. Indeed, this first Symphony of his had stood the test of well-nigh half a century's wear before the revisers stepped in. As early as 1877, Liszt—certainly the shrewdest judge of other people's music that the world has ever seen—told Borodin:

Listen to no one, and follow your own path. Your music is always clear, ingenious, and original. Remember that Beethoven would never have become what he is had he followed other people's advice.

Since Borodin's country suggested

I will not enjoy against ceased Glazounov were the purpose course good but inwardly toward innovation never victory And I view.

All Mr. L. of course to revise the music be made Borodin

DE

Del person Sir Ar the in Auber modern of his to dis imitat except Carl Niels all over 'Hen Manc Auber combi —the the clies in do n 'Ivan Masse Opéra Sulliv conve of the and not g the ic sider effort pleas of Str satisf poem

Since then, glowing tributes have been paid to Borodin's music by many writers and in many countries, and never has anything cropped up to suggest the need for a revision.

I wish to add, by way of conclusion, that I did not enjoy having to write this article any more than I enjoyed having to write those in which I protested against the revision of 'Boris Godounov.' I never ceased to love and respect Rimsky-Korsakov and Glazounov for many reasons, not the least of which were their utter simplicity, kindness, and sincerity of purpose. I well remember how the former, in the course of the few conversations which I had the good fortune to have with him, not only tolerated, but invited discussion on the subject of his attitude towards Moussorgsky and towards certain later innovators of whose music he disapproved. He never resented other people expressing their convictions as whole-heartedly as he expressed his own. And I am sure that Glazounov will take a similar view.

All lovers of Borodin will surely feel indebted to Mr. Lambert for his discovery. It will be necessary, of course, to apply the same process of comparison to revised editions of any works of Borodin put on the market of late years. And every effort should be made to ensure the survival and dissemination of Borodin's music as written by himself.

DEBUSSY AND OTHERS ON SULLIVAN

BY ANDREW DE TERNANT

Debussy said there were three Sullivans in the person of the popular English musician, viz., Sir Arthur Sullivan the society gentleman, Sullivan the imitator of Mendelssohn, and subsequently of Auber and Gounod, and Sullivan the pioneer of modern English comedy-opera. In the first period of his career as a composer there was very little to distinguish him from the crowd of well-known imitators of Mendelssohn, both British and foreign, excepting that he was far superior to the German, Carl Reinecke, and decidedly inferior to the Dane, Niels Gade. 'The Tempest' music is Mendelssohn all over, but the music to another Shakespearean play, 'Henry VIII.' (originally composed for Calvert's Manchester revival) reflects more the influence of Auber. The oratorio, 'The Light of the World,' is a combination of the styles of Mendelssohn and Gounod—the French master in the solos and the German in the choruses. The great weakness of the oratorio lies in its lack of cohesion, for the two styles do not always blend satisfactorily. Sullivan's 'Ivanhoe' is equal in merit to the majority of Massenet's operas produced at the Paris Grand Opéra, as it is also more vigorous and manly. Sullivan told Debussy in the course of a conversation in Paris that there was a question of the production of a French version at Brussels and Monte Carlo. As, however, 'Ivanhoe' was not given in either place during Sullivan's lifetime, the idea was evidently abandoned. Debussy considered 'The Golden Legend' to be Sullivan's best effort in the dramatic cantata form; it was, he said, pleasing and melodious, the opening scene, the belfry of Strasburg Cathedral, being a hundred times more satisfactory than Liszt's noisy setting of Longfellow's poem.

There was no phase in the history of music, said Debussy, to compare with the enormous success of the Savoy series of Gilbert-Sullivan operas. Offenbach had a brilliant period during the Second Empire with his *opéra-bouffe*, but his popularity waned with the eclipse of Napoleon III. He saved himself for posterity by 'The Tales of Hoffmann,' which properly belongs to the domain of real opera. Sullivan's works, which are in reality 'comedy-operas,' and not 'comic operas,' had not suffered by any political changes. Some of the characteristics of the Sullivanian style no doubt may be found in older composers, but, as a whole, it must be regarded as the invention of Sullivan. Its main prop was not a clap-trap waltz, as in Austro-German light opera, or a vulgar march, as in the American productions of the same sort.

Debussy had an opportunity of attending the performance of only one work—'H.M.S. Pinafore'—in London, when he was a boy, but he made up the deficiency by being an assiduous reader of the vocal scores. He realised that little was lost to the musician, even without a knowledge of the full scores. Sullivan was too much a master of his craft to write elaborate orchestration for a popular audience and for players of moderate ability. The Sullivan Savoy scores were easily obtainable at Paris, and Debussy knew a Parisian lady professor who used them for teaching pupils to read music at sight. Any well-trained choir-boy could read them at sight without the aid of a musical instrument. Debussy said he had been authoritatively informed that the Duc d'Aumale had presented an eleven-year-old chorister at St. Sulpice with a well-bound complete set of the Savoy operas as a reward for his facility in reading music at sight. Leoncavallo, who attended London performances of three of the Gilbert-Sullivan operas—viz., 'The Yeomen of the Guard,' 'Patience,' and 'The Gondoliers'—was loud in praise of the combined efforts of the composer and librettist. He found Gilbert's 'books' infinitely more brilliant than those of Carlo Goldoni, and the Englishman a more polished writer than the celebrated Venetian dramatist and opera librettist. Saint-Saëns, who never failed to attend performances at the Savoy Theatre during his visits to London, held that Sullivan was as much a satirist in musical notes as was Gilbert in the verbal text. Their repartees in collaboration often reminded him of the sarcasms of Voltaire.

Sullivan was a frequent visitor to Paris and the South of France. His intimate friends were practically the same as those of the English royalty and the bulk of the British aristocracy. This was the section which was more interested in yachting in the Mediterranean, horse-racing at Chantilly, and fox-hunting, than in music, art, and literature. Sir Arthur never approached the subject of music in this section of French society, and probably perceived that it was more appreciated as an accompaniment to dancing and as an amusement than as a fine art. Among servants and hotel proprietors he was generally known as Sir Sullivan or le Chevalier Sullivan, and sometimes as Lord Sullivan. It was once gravely announced in a Monte Carlo newspaper that 'le Chevalier Sullivan' was engaged to be married to a Princess of the House of Murat, which, of course, would have allied the English composer to the Bonaparte family. The late Princess Marie-Amélie of Orleans, who married Prince Waldemar of Denmark (brother of Queen Alexandra), said that

Sir Arthur Sullivan was the greatest English wit in Parisian salons since Horace Walpole, and held that the brilliancy of his conversation recalled the 'maxims' of La Rochefoucauld.

Sullivan had few friends among the French musical profession. The only French composer of distinction for whom he seems to have had any cordial regard was Gounod. Their friendship dated from the years 1870-71, the period of the Franco-German War, when the composer of 'Faust' was a resident in London; and Sullivan never failed to call on him on every occasion he visited Paris. But the English composer was more often seen in the ateliers of the French painters than in Parisian musical circles. He was considered by several artists a connoisseur, and his recommendation was the means of disposing of many pictures to wealthy American collectors.

Debussy first met Sullivan at a *soirée musicale* given by Augusta Holmès (in reality, Holmes), the daughter of Irish parents, who became a naturalised Frenchwoman, and enjoyed in her day a great vogue as a woman composer. Debussy afterwards frequently saw Sullivan at the Café Tortoni, on the Boulevard des Italiens. When the acquaintance ripened into cordiality, Sullivan expressed his astonishment that a young French musician should have any interest in an English composer's work. He had always thought the French people considered England an unmusical nation. Sullivan once asked Debussy plainly if he had any intention of settling in England. On Debussy assuring him that such an idea had not entered into his calculations, Sullivan said that at last he had come across that rare bird, a foreign musician who was anxious to learn something about musical art on the other side of the Channel without any pecuniary motives. Sullivan deprecated flattery in any form. He had no objection to musical criticism, no matter its severity, provided there was no personal bias. Some of his compatriots were more unfair to him than foreign critics, who had not the same opportunities for becoming acquainted with his work. The head of the English musical profession (Sir George Macfarren) had contributed to an encyclopædia the facile phrase that he was 'the English Offenbach'—a remark which had been frequently quoted against him, and, greatly to Sullivan's annoyance, had been reproduced in French and German publications. It was not intended as a compliment, but as a sneer. A little judicious reflection will, however, prove it to have been entirely erroneous. First of all, there was not the slightest analogy between the 'books' of Offenbach's librettists, Meilhac and Halévy, and those of W. S. Gilbert. Any student of dramatic literature can find this out for himself. The Frenchmen covered a longer period of universal social history; the Englishman's plots did not cover much more than eighty years of the 19th century. With the exception of 'The Gondoliers' and 'The Mikado,' they were thoroughly English and local in character. What annoyed the English musical profession, and also the critics of the leading London newspapers, was that Sullivan was the first to proclaim in England the genius of Offenbach. During the 'sixties and 'seventies of the 19th century, Offenbach was generally considered to be a charlatan rather than a musician. Lord Beaconsfield once said to Sullivan, 'Offenbach is a merry clown in the service of Napoleon III.'

Another grudge against Sullivan was that he composed music for money. He was not ashamed to own that he did so. But when a novelist makes a fortune with one or two novels the only remark that is uttered about him in literary circles is that he is a lucky man. The same is said in the sister arts of painting and sculpture. But music in England in the last decades of the 19th century was still a Cinderella; there even were a number of musicians living in hope of a revival of the system of patronage. Sullivan had little faith in that sort of thing. There will be state and municipal opera in London and the English provincial towns when there is a public demand for it, but certainly not before. In the meanwhile it is useless to attempt the taxation of the unmusical in favour of the musical. It would probably cause the outbreak of a minor revolution or provoke a general election, and would be more harmful than helpful to musical art.

Sullivan said that though he completed his musical education in Germany, according to the English custom of the period, he was always partial to French and Italian music. In his early manhood he burnt much midnight oil in studying the scores of Monsigny, Grétry, and Dalayrac; and he spent sleepless nights in analysing the wonderful little score of 'Le Roi et le Fermier,' of Monsigny, the libretto of which is based on the comedy known in England as 'The Miller of Mansfield,' and the same composer's 'Le Déserteur,' which had been adapted (or rather, disfigured) for the English stage by Charles Dibdin. Grétry's 'Richard Cœur de Lion' excited him to frenzy. Blondel's song, 'Richard, O mon Roi,' had played a prominent part in the opening of the French Revolution. It was the favourite song of the unfortunate Queen Marie Antoinette, and also of the wife of Sullivan's royal friend, the Duke of Edinburgh. During the composition of his 'Patience' he had the greatest difficulty in tearing himself away from the score of Dalayrac's 'Nina.' The curious musician-lover who will take the trouble to make a comparison will understand what this means. In those simple, unpretending, and nearly forgotten scores, will be found the germ of Offenbach and Lecocq in France, Johann Strauss and Millöcker in Austria and Germany, and Sullivan in England.

INDIVIDUALITY IN MUSIC

BY THOMAS ARMSTRONG

Individuality in art, as in life, can exist to the onlooker only by means of his own perceptions, and if it could exist apart from its expression it might be said to be valueless. A personality in life is expressed by manners, habits, speech, clothes; any action, indeed, is an outcome and a part of personality; and in so far as personality cannot exist without expression of itself, perceived by others, it must be considered as inseparable from the manner of its expression. This is not, however, equivalent to a statement that personality is expression, or is nothing more than continuous with it; for although the two are inseparable, and one cannot fully exist without the other, the one may truly be said to be of more importance to the union than the other. An electric current and a bulb are necessary for the lighting of a room; the current may be said to have no real existence for the man left in the dark, until it has been connected with a bulb. But it does

not follow that it is not lighted.

In art, style and criticism are not force even if fully applied and material style, though of his is that so personal of a cadence of a melody lies behind of experience more or of work composed.

There is a passage an exercise falls but a nisable tricks of acquire way ex the car compos as this, deceive.

Again as teach a young character become master's his mar Chopin of the si the pupil that sp manner Quartet.

A casual say, 'T Ravel is not in whole w deceive.

work as to Ravel there, sone app outlook another lack of It blunt to say is certain character difference to the w first em trying to in so far of quality compose of value.

not follow from this that when the room is adequately lighted, bulb and current are of equal importance.

In art this truth is expressed by the statement that style and matter are inseparable. For purposes of criticism they have often been divorced; but to force them apart in this way cannot be sound, even if it is actually possible, since a style can be fully appreciated only in connection with its matter, and matter perceived only through style. A composer's style, then, is part of his individuality. But not all of his individuality is contained in the tricks of style that so often help to mark an individuality: a personality is expressed not merely in the turn of a cadence, in the cast of a phrase, in the symmetry of a movement, but in the quality of emotion that lies behind the work as a whole. This background of experience, this moment of vision, remembered more or less vividly, as it were, in the colder hours of work, makes by its quality the quality of the whole composition.

There are, of course, in every composer's work, passages of pure temporization, written as coldly as an exercise in counterpoint, in which the composer falls back upon little devices that are easily recognisable and easily copied. It is upon these little tricks of style that the eager copyist pounces—tricks acquired in carelessness and used in idleness, in no way expressing true individuality, except perhaps the carelessness and idleness that are part of the composer's personality. But such flimsy plagiarism as this, the mere copying of an affected gesture, will deceive nobody.

Again, it is possible for a dominating character, as teacher, or friend, or even as the unseen ideal of a younger man, so to impress itself upon a weaker character, that this character will unconsciously become like the stronger. The pupil will acquire his master's way of thinking, of visualising, of moulding his material. In extreme cases, such as that of Chopin and the young Scriabin, the super-imposition of the stronger personality is so marked that when the pupil opens his mouth it is the voice of the master that speaks, speaks his own message in his own manner through other lips. A certain modern English Quartet testifies to the strength of Ravel's personality. A casual listener, hearing certain phrases, might say, 'That is clearly Ravel.' And it is Ravel—Ravel impressed, absorbed, and given out again, not in plagiarism, but willy-nilly. On hearing the whole work, however, the listener could never be deceived in this way. He would feel at once, in the work as a whole, the lack of some quality essential to Ravel's individuality. His harmony, perhaps, is there, some of his little tricks are performed, his tune appears; but his clear, cool, detached, delicate outlook is not there. Behind the work there is another personality trying to express itself. In its lack of the essential delicacy, it partly succeeds. It blunders, and is hampered. It has too much to say for this highly polished way of speech. It is certainly not Ravel, although it has some of his characteristics. What is it, then, that makes the difference, and that gives one individuality or another to the work? Surely it is the main conception, the first emotional experience, which the composer is trying to express, that is the vital spark. And it is in so far as the work expresses an emotional experience of quality—individual, as it were, to this one man and composer—that it is a work of individuality and of value.

There is, however, one case in which this view seems to break down. In the case of a great national school, such as the English polyphonic school, it is often extremely difficult to find any marked individuality at all except among the very greatest artists. Among madrigal writers, for instance, anyone can tell the work of Gibbons from that of Weelkes; but most of us would find it hard to pick out from a pile of nameless MSS. a madrigal by Benet and a madrigal by Bateson. To many they would seem interchangeable. But even then there is no real collapse. The great impulse, be it patriotic or what it may, that produces a national school is strong enough to impress its individuality on artists, to the detriment, it may be, of their own. In this case, not the mere style, but the very individuality itself is impressed upon the composer, and the original impulse dictated to him. The individuality, however, is still in the impulse, and not by any means in the peculiarities of technique. In literature a parallel may be found in the case of the Elizabethan or even the Caroline poets. The sonnet 'Since there's no help, come, let us kiss and part' is attributed by some to Drayton, by others to Shakespeare; not because it merely copies Shakespeare's mannerisms, but because it strongly expresses a peculiarly strong and almost national individuality. Who could confidently contradict me if, in the absence of external evidence, I maintained that the sonnet was by Henry Constable or Philip Sidney?

It appears then that individuality in music, though inseparable from style, really begins before questions of style are apparent, in the emotional experience that is at the root of the impulse to compose, and whose quality and intensity govern the ultimate value of the work. Mannerisms and tricks which may be inseparably connected with the personality of a composer, are of importance only so long as that composer's whole personality is connected with them. Detached from it, and assumed by copyists, they no longer express any individuality at all, except perhaps a leaning in the direction of petty larceny. Musically speaking, that slight expression of individuality can be regarded as of no importance.

The Musician's Bookshelf

'Variations on the Theme of Music.' By W. J. Turner.

[Heinemann, 8s. 6d.]

'The extraordinary confusion of mind of our musical editor, and, with him, of most musicians (for I stand almost alone in my position) . . .'

We have opened the book at p. 214. This author must be a very important young man!

P. 220: 'Now I do not pretend to expect many people to understand me.'

Mr. Turner demolishes Croce in a page and a quarter. Well, well!

Mr. Turner insists somewhere that the 'robust artist' benefits by abuse, so he will not mind our saying that in his *Variations* there is extremely little music—the *Variations* are really on the theme of himself, a self that is inclined all the time to be somewhat irritable, unreasonable, and unhappy. And, on the subject of music, the reader would like him to be a little better informed.

Music is only one source of his peevishness. The misfortune of being domiciled in England is another. 'My country [England]' is 'the land of shams.' So Mr. Turner has discovered the Utopia which isn't? Yes—but you would never guess where it is. Munich—that arch-sham Italian town!

At Munich he does not mind them singing Mozart in German (though he is very scornful of opera in English at home), and he is enormously impressed on hearing of the 'ninth rehearsal—just think of it!'—of a forthcoming choral work. Has he never heard of the Festivals of Leeds, Norwich, and the Three Choirs? They say the Norwich choir rehearsed for eighteen months for the recent Festival. No one is proud of the under-rehearsing of so many musical performances in England, but after all Nikisch gave the palm for choral singing to Leeds, and he knew rather more about Germany than Mr. Turner.

'The self-complacency of Englishmen surpasses that of any other race on the globe.' Strange! For our part, in intercourse with musical Germans, Frenchmen, Italians, and Americans, we have come across self-complacency—and even in a degree sometimes that would be accounted intolerable bad manners in this land of shams.

Elsewhere, if Mr. Turner can recognise the doughtiness of the North Country choirs, it is only to find a stick with which to beat the South, and in particular the London suburbs. Mr. Turner never tires of his jibes at the suburbs. In the long run there is a very offensive snobbishness about his talk of 'the self-satisfied bourgeois masses' of 'Clapham, Balham, Muswell Hill, Highgate, Wimbledon, and Putney' (p. 229). 'As for the Cockneys, the Londoners, the five or six million inhabitants of Suburbia—well, God help them, for they certainly are incapable of helping themselves' (p. 8).

'The average suburban Londoner who considers himself or herself to be "musical," has never even heard of the "Promenades"' (p. 205).

This would be called sheer silliness on the lips of any but a young man of known cleverness.

The Royal Choral Society is 'trebly damned,' but the Philharmonic Choir is ignored.

Mr. Turner went all the way to Brighton to hear Mr. Adrian Beecham's 'Merchant of Venice.' He revels in its inanity. But he falsely gives the impression that this sort of thing is representative of 'the land of shams.' The thing was not worth mentioning, but it serves our author's purpose, leading him to the moral—the decadence of England. 'Another century, perhaps, and there will be no more of them [Englishmen of true genius]. God will have given us up.'

It is interesting then to see how Mr. Turner treats Englishmen of genius. On p. 221 he is dividing the sheep from the goats of his artistic preferences. He brackets Sir Edward Elgar with Miss Ethel Dell. Then there is a chapter on 'The Perfect Fool.' Mr. Turner tells the plot in five pages. He dismisses Holst's music, in which he finds reminiscences of Saint-Saëns—yes, Saint-Saëns—in nine contemptuous lines.

The book abounds in slips and disputable statements, possibly excusable in ephemeral journalism (the original form of most of it). Sir Charles Stanford was never head of the Royal College of Music (p. 106). There are direct contradictions. Londoners (like people in every other city in the world) will flock to 'Madame Butterfly,' yet 'the house is probably

never more than half-full for "The Valkyrie"' (p. 301). But in order to censure an opera company for frequent changes of bill, we read: 'For more than a week before the second performance of "The Valkyrie" it was impossible to book seats, and there must have been thousands of people who were anxious to hear the Wagner and Mozart operas who were given no opportunity to do so' (p. 179).

It is a sheer misrepresentation of Ruskin to say (p. 283): 'To Ruskin Gothic architecture was morally virtuous, and that was why it was good architecture. It was designed and built by honest workmen, workmen who lived virtuous lives, did not know the meaning of divorce, and who consequently never botched or scamped a job.' Either Mr. Turner has never really read Ruskin, or he is rather shabbily cheating by putting 'morally' for 'spiritually.'

Bach's 53 Cantatas are a monument of misapplied energy. Why '53,' and which? 'I maintain that Bach's religious music is, from the religious point of view, shallow, because it is a mere perfunctory adornment of a religion, not the expression of a fresh religious activity.'

Our bright youth again—he always must say something no one thought of saying before!

This Mr. Turner who finds the Passions, the Cantatas, and the Mass so shallow religiously, is able to come out with: 'The hymn is an Anglo-Teutonic contrivance for getting exercise in Church before the Sunday dinner' (p. 202). This is an untruth, and not funny.

'Concert selections from "The Ring" are merely a meaningless noise' (p. 194). A silly overstatement.

'The majority of artists in this country view the accession of a Labour Government to office with a mingling of joy and misgiving. . . . The Labour Party will support art and artists with deeds where the other parties have damned them with faint and suspicious praise.' Ah! Coming to think of it, we do remember the B.N.O.C. party at 11, Downing Street, last June. How long ago it seems!

'The daily Press has been largely responsible for this high altitude of the prima donna.' Not a bit of it. Her 'altitude' was much higher in the days of Handel, of Mozart, and of Rossini.

'Londoners do not often have the opportunity to hear real singing' (p. 196). 'Very little of Mozart's music is heard in London' (p. 159). And we ask: Where in the world does our bright young man live? These are simple questions of fact. What would Mr. Turner say if he lived in Italy, where Mozart's operas are unknown? As for the singers, he would find it hard to name a good singer who does not come to London.

Mr. Turner has his ideas about singing, and again we can correct him on points of fact. Madame Gerhardt is his ideal, and for once he forgets to 'grouse.' But he praises her for the wrong virtues. Madame Gerhardt is an eminent artist, and she devotes herself to music of more earnestness and sentiment than does the Italian singer Mr. Turner disparages. But is Madame Gerhardt's *legato* 'immensely more difficult to achieve' than the florid singing of Madame Tetrassini? The answer is that Madame Gerhardt's *legato* is not by any means always well assured, and under stress of excitement she frequently loses control of her breath. In fact she achieves her moving effects in spite of notoriously imperfect technics.

She
frequent
feeling,
discreet
difficult
with
Tetra
her, ha
without

When
hardly
that on
to hear
be toler
Coates,
Silk an
Foster,
Radford
of their
the lan
the pict

Does
to go ba
alone?

No.
pages o
Strauss
what M
cured hi
goes!—
self-con

'The R
Lauri

Mr. T
siderabl
a Glasg
and bou
in Belgi
thus ga
But the
for, in
devotion
passiona
beyond
meanin
not app
curiosity
the ope
and peo
time. T
as well
Hallé,
There is
tells his
of remin
for their
their re
of the t
record,
mentali
donna's
Incide
the mos
and alth
siderabl
lights no

She breathes in gasps, her high notes are very frequently 'open' and ugly. Extol her musical feeling, by all means. But avoid, if you are discreet, praising the lady for merely overcoming difficulties (which she doesn't), in comparing her with a consummate technician! But 'Madame Tetrassini—I frankly confess I did not go to hear her, having heard her in opera at Covent Garden without being moved.'

When Mr. Turner goes on to say that 'there are hardly any good singers in England,' we suspect that on other occasions, too, he frankly did not go to hear. Let us name a few who have managed to be tolerated lately by less supercilious persons: John Coates, Horace Stevens, and Norman Allin, Dorothy Silk and Florence Austral, Anne Thursfield, Megan Foster, and Margaret Balfour, Walter Hyde, Robert Radford, and Walter Widdop. What are we to say of their airy dismissal? Surely that, if England is the land of shams, a sham musical critic completes the picture.

Does all this amount to our urging the young man to go back to his play-writing and leave the musicians alone?

No. For the book is redeemed by some good pages on Mozart, and some readable remarks on Strauss and Saint-Saëns. These are an earnest of what Mr. Turner may one day do when he has cured himself—robust artists profit by abuse, so here goes!—of his dyspeptic sneers and overweening self-conceit.

C.

'The Reminiscences of a Fiddle Dealer.' By David Laurie.

[T. Werner Laurie, 7s. 6d.]

Mr. Laurie's reminiscences extend over a considerable period of busy years in which the author, a Glasgow violin-dealer, initiated the famous Tarisio, and bought and sold fiddles in England, in France, in Belgium, in Italy, and in Germany. The experience thus gained was, of course, exceedingly valuable. But the interest of this volume goes much further for, in a simple, artless way, it tells of a life's devotion as well as of a life's work; of a passionate love of the subject which went so far beyond material gain as to refuse profit when it meant giving a good violin to one who could not appreciate its value; it tells of a healthy curiosity which sent the author inquiring wherever the opportunity offered about the habits, virtues, and peculiarities of the famous musicians of his time. Thus he has something to say of Paganini as well as of Paganini's fiddle, of Baillot and Lady Hallé, as well as of Stradivari and Guarnerius. There is another point in his favour: Mr. Laurie tells his story briefly. And this is what few writers of reminiscences appear able to do. The past has for them a glamour they would convey somehow to their readers, but they rarely perceive the difficulties of the task they have undertaken. Mr. Laurie's record, wholly innocent of sentiment and sentimentality, is infinitely more human than any prima donna's account of her triumphs and tears.

Incidentally we are told something about one of the most puzzling personalities of the last century, and although this is only a sidelight it is of considerable importance, for indeed we have only sidelights now to help us to seek the secrets of Paganini's

art. Mr. Laurie never heard Paganini play, but he lived on terms of intimacy with Paganini's contemporaries and neglected no opportunity to gather information. He applied to Vuillaume, whose son-in-law, Alard, often played duets with Paganini; he applied to Sivori, the only known pupil of Paganini. The mystery remains, but Mr. Laurie's testimony confirms something that seemed too fantastic to be true. A Scotsman heard Paganini play, and such was his emotion that he had to leave the hall before the concert was half-way through, 'crying like a child.' Mr. Laurie being himself a Scot, we may presumably acquit him of any intention to jest on the well-known and wholly praiseworthy parsimony of the race. At any rate, such was the sway Paganini exercised over the public that the wildest stories were believed by shrewd people like Vuillaume. The famous French maker had ridiculed in public the absurd tales that were being repeated at Paris. But when Paganini called at his shop to have his bow mended, he was not above suggesting certain alterations which would enable him to find out whether, as was reported, the bow was really 'hollow and filled with small leaden bullets which ran up and down as required'—to which trick, according to the Parisian audiences, Paganini owed his wonderful *staccato*.

Many another story adds something to what we know of the great players of the last generation. Incidentally we are told that De Beriot had a strong predilection for Maggini violins of the large model, because of their greater tone qualities. This we take as a much-needed reminder of the fact that De Beriot's speciality was a big tone—a fact which Herr Paul David and other contributors to recent dictionaries and encyclopædies appear to have entirely forgotten. Of Lady Hallé we hear of the anxious care she had for her fiddle, and how she came to buy the famous 'Ernst' Strad from the author. Apparently fiddles are like dogs, in that once they are given a bad name nothing can prevent their bad end. The 'Ernst' Stradivari had a bad reputation. Ernst himself, failing in health, attributed perhaps to his violin weaknesses which were probably the result of his own impaired powers. When Mr. Laurie offered the violin to Lady Hallé (then Madame Neruda) she requested him 'not to trouble about it, as it would not be worth while' to see and examine it. But Mr. Laurie was himself something of a violinist. He had faith in his own judgment. He showed the violin to Lady Hallé, and as soon as she and Sir Charles Hallé heard its tone both fell in love with it, and the purchase was made. In defence of Ernst, however, it should be added that violins get tired of being played by one man, no matter how eminent, and that these fickle things will give to a new wooer what they deny to the old and faithful one. A deal of nonsense has been written by imaginative romancers about the souls of violins. But certain facts are known to all who have had the good fortune to play at some time or other on fiddles of famous makers. For instance, a violin often must warm to its work, and there is no greater delight than to feel it grow responsive under one's hand. Violins are sensitive to atmosphere and weather. Mr. Laurie asserts that they actually suffer from sea sickness, and that they take a couple of weeks to recover from a rough Channel crossing. We do not pretend to be able to diagnose and name the disease, but there is nothing to strain commonsense in the assertion that a violin must feel the effects of a rough tossing on the sea. A readable and instructive volume. F. B.

'The New Music.' By George Dyson.

[Oxford University Press, 8s. 6d.]

'A Survey of Contemporary Music.' By Cecil Gray.

[Oxford University Press, 7s. 6d.]

A year or so ago Dr. George Dyson gave a lecture on 'The Texture of Modern Music.' It was widely discussed, not only because of its content, but also because of the skill with which the lecturer illustrated his remarks at the pianoforte. Published a little later in *Music and Letters*, the lecture did more than stand the ordeal of cold print; it placed the author at once among the handful of men who are both fine musicians and admirable writers. But the subject was too big for a lecture or magazine article, even of the longest, and it is all to the good that Dr. Dyson has found time to expand his argument.

To review adequately a book so full of meat one would need almost to write another; certainly in the limited space here available one can do no more than discuss a few of its points, or, alternatively, whet the reader's appetite by some extracts. On the whole, the latter plan is to be preferred, mainly because it gives a better idea of the scope of the work. Discussion of its parts can be indulged in at any time.

Dr. Dyson is so reasonable in his views on programme music that he can even find a good word for the 'Moonlight' label of the C sharp minor Sonata:

For some folk the 'Moonlight' Sonata is definitely enriched by the suggestions that its posthumous title conveys.

But he points out the danger to music in the increasing tendency of the public to demand 'meanings' and 'programmes,' and in the too-ready compliance of some composers:

That music can be related to many other forms of experience, to poetry, to landscape, to drama, and so forth, is one of its glories, and it would be a deadening philosophy that should proscribe a faculty because it is capable of abuse. What must be insisted on is that the artist himself shall know what is proper to his art and what is not. Moonshine in music is the prerogative of the listener, not of the creator.

A point that is often overlooked in the discussion and performance of old music is well made in the following passage:

Without variations of quality and quantity in the sounds produced, music is for us comparatively lifeless. What is now commonly understood as expression would hardly exist under such limitations. Yet there has been a music which thrived on a very crude apparatus of this nature. The early organs, for instance, paid little attention to detailed variations of quantity or quality of sound, and classical organ music is still best interpreted in comparatively broad masses of flat tone. The characteristic repose and grandeur of it are ruined if the attention is too much usurped by artifices of expression of the modern sort.

The beauty of music can be enshrined in factors far more simple than we of this complicated age are apt to assume.

And he goes on to show that in certain types of vocal music a similar principle holds good. In Church music, for example, the more violent dynamic contrasts are aesthetically out of place. He might have added to 'the purest forms of religious music' a large proportion of the madrigal school, wherein moods not only of the contemplative sort are expressed by other and more subtle means than contrasts of power and colour.

Moreover, an increasing number of musicians are wearying of the modern composer's insistence on colour at the expense of line, and are turning more and more to chamber music. Probably a good deal of the astonishing popularity of Bach is due to the normal musician's desire for thematic and rhythmic vitality—a desire which is only partly satisfied by most modern music, wherein the interest is almost entirely confined to the rhythm and harmony.

On the modern composers' exploitation of rhythm for its own sake, Dr. Dyson says pertinent things:

When standards of appreciation are shifted on to a rhythmic or quantitative base, there is at least a risk that the purity of music in the melodic sense will progressively degenerate. That we are already in the toils of such a movement is shown by the part which the exploitation of rhythm, as such, now plays in the appraisal of music. Education itself has embraced it. There are not a few systems of musical training, of high repute, which appear to affirm that the modern view of rhythm is a kind of royal road in the art. To Bach such an idea would have seemed too childish for discussion. To Palestrina it would have been literally meaningless. Are we quite so sure of our ground?

He discusses with acuteness Bach's attitude towards rhythm, showing the gulf between Bach's day and ours by a good example of rhythm as an end in itself.

Holst [he says] begins his 'Fugal Overture' thus:

Ex. 1.



Bach did *not* announce the C minor Fugue thus:

Ex. 2.



Dr. Dyson has no use for over-realistic dynamism. Speaking of the opening of the battle section of 'Ein Heldenleben,' and that maddening drum rhythm at the start of Holst's 'Mars,' he asks, 'To what end?'

That this is war is not even a half truth. We smile at Purcell's little realisms of this kind. So will posterity smile at us. In any event, what has music to do with such simplicities? War is a state of the soul, and only in some form of psychic translation can it come into music at all. It is not to be represented by vicarious marching. It is drill which is rhythmic, not fighting. The vicarious march, and its near relative, the vicarious dance, find a ready response in the public pulse, and they can be exploited to the verge of hysteria. None the less, however, they are the temporary tricks of the trade. The intuition of the cultivated music-lover has indeed always told him that rhythmic violence must in the end defeat itself. The 20th century can indeed make more actual noise than the 10th, and it can therefore offer what for a moment seems to be a more imposing climax. But it is only the big drum's superiority over the little one, and the more noise it makes the more tiresome it is.

(None the less, lots of us will continue to enjoy 'Mars'.)

Another modern development that is already wearing thin is the studied avoidance of concords and the perfect cadence. Composers are yet a long way from realising that incessant dissonance soon becomes far more monotonous than the diatonic simplicity on which it is supposed to be an 'advance.' Of course, it is not necessarily a sign of 'progress'; much of it is even a retrograde movement Spohrwards. It is merely Spohr up-to-date.

As for those fashionable 'escaped chords,' 'ellipses,' and other self-conscious efforts to dodge the plain musical facts of speech, they may easily be carried so far that, like the insistence on rhythm for its own sake, they end in defeating the composer's object. Dr. Dyson points out, apropos of Debussy's ending a movement with an unresolved dissonance left in the air, increasing familiarity with a close of this kind makes us accept such a dissonance as a point of rest, and so

... this chord may then become, as it actually has become in certain contemporary schools, invested with a finality, and incidentally with the monotony, that adheres to any conventional formula.

Similarly, a composer may, in the jargon of the elect, 'eliminate the unessential' until he ceases to be coherent. It matters little to his hearers that the logic of a passage is clear to him; they have no concern with anything but their end of the transaction:

It is not that the composer himself may not be able to think in comparatively cryptic terms. There is no doubt that he can and does. But the habit becomes dangerous when an impression is given, however unintentionally, that to be profound it is necessary to be abstruse. Then the imitators may flock together, and begin to say nothing with impressive obscurity.

Dr. Dyson does not discuss composers save incidentally, but he contrives to give us a pretty conclusive verdict on Stravinsky. Like most of us, he sees little in the Stravinsky of the String Quartet pieces, 'Histoire du Soldat,' and other post-Petrouchka efforts. Stravinsky may come back, like a forgotten or discredited boxer, but the signs are not propitious.

Dr. Dyson tries to get at the reasons for the limited popularity of the admittedly beautiful music of Delius. There is a good deal in his theory that Delius suffers from not having written short, easy works, especially for pianoforte. (But neither did Wagner, and when all allowance is made for the popularity his music has gained through the easy pianoforte arrangements of some of his early works, it must be remembered that the bulk of the popularity came before the arrangements had been made.) A concert given a few days ago, with a programme made up entirely of Delius's chamber music and songs, appears to have supplied the real reason. On all sides the impression seems to have been one of monotony. That ceaselessly-shifting harmony of Delius's soon cloy. Wagner's often shifts as much, but at the back of it is a contrapuntal interest which saves the situation. There is the additional factor that Delius is almost continuously contemplative, and, as Dr. Dyson says, 'an art of pure contemplation is not easy to practise in this 20th century of ours.'

Here, with a rich store of marked passages yet untouched, this review must end. We have all been taking stock, more or less, during the past few years, some by writing articles, others by talking, the majority by listening only. A

comprehensive summing-up was due, and one cannot see how the job could have been better done than by Dr. Dyson. If his findings, on the whole, are unfavourable to contemporary composers, it cannot be denied that he reaches them by a method that is as dispassionate as it is scholarly.

(One small grumble: the numerous musical illustrations are trying to the eye, being reproduced very minutely from MS.)

Mr. Cecil Gray goes over some of the same ground as Dr. Dyson, and it may be said at once that he starts out with a big stick. He is, presumably, a younger man than the Doctor, and evidently a less good musician—two conditions that naturally inspire him with confidence. Hence his general attitude of 'I'm tellin' yer.' Never, surely, have so many composers been put up only to be knocked down. Strauss, Elgar, Debussy, Stravinsky, Scriabin—there is short shrift for all. As for de Falla, d'Indy, Dukas, Holst, Vaughan Williams, Bax, Goossens, and a dozen others, they are lumped together in a chapter headed 'Minor Composers,' a few receiving an encouraging pat, the rest being handed an unmistakable clout. See, for example, how Mr. Gray disposes of a not inconsiderable group of Frenchmen:

Florent Schmitt, Roger-Ducasse, Roussel, de Séverac, and many others have written a vast quantity of music, mostly in the manner of Debussy and Ravel, of no significance whatever.

There! That'll learn 'em!

The reader begins to wonder if any living composers have the luck to hit Mr. Gray's taste. Well, there appear to be four: Delius, Sibelius, Béla Bartók, and Bernard van Dieren. The last of these is no more than a mere name to the general musical public, scarcely any of his music having been published. I myself would be prepared to think there might be something in the 'neglected genius' picture drawn by Mr. Gray had I not heard an entire van Dieren programme some years ago, and the Gargantua Introit at Queen's Hall last season. I may yet be converted, but so far van Dieren strikes me as being one of the driest of composers—a view which I believe is shared by most of those who have heard any considerable amount of his music. But this lack of appreciation on our part is not surprising, seeing that van Dieren, according to Mr. Gray,

... stands almost alone, a figure apart, remote and inaccessible in his *tour d'ivoire*.

As soon as Mr. van Dieren can bring himself to descend from that tower, mix with the rest of us, and deliver a message that we can take in—as Bach, Handel, and every other composer worth his salt has done—he will find us ready to listen. At present, on Mr. Gray's admission, the inaccessibility is not on our part.

The fact is, Mr. Gray himself shows some of this same aloofness. It is no bad thing that his likes and dislikes are powerful; the weakness of his position is that his preferences seem to be due largely to a kind of cussedness (there is no other word for it). The fact of a modern composer being popular appears to be a good and sufficient reason for Mr. Gray's looking round for a half-brick. This may be a mistaken assumption, but it is the honest impression one gets from the book. His violent and reckless attitude makes one distrust his

judgment. In his Preface he lays down a critical principle that won't stand looking at closely. After disclaiming infallibility—quite unnecessarily—and saying that he is prepared to stand or fall by his aesthetic judgments—also unnecessarily, for every critic has to be ready to do so without preliminary flourish—he goes on :

Why should one be afraid of being wrong? Only fools are always right. All positive and constructive criticism is of value, even when it is wholly wrong-headed.

No one should let the fear of being wrong stop him from fearlessly expressing his views; but he is a poor critic who doesn't let this same fear make him think twice before committing himself. If rightness is the prerogative of fools, then only the wise are always wrong. And one can no more base a valuable constructive criticism on thoroughgoing wrong-headedness than he can build a house on a foundation that is askew. Again :

No doubt it is good to be always right.

In other words, it is good to be always a fool! No; this sort of thing won't wash. Mr. Gray has us with him when he attacks 'colourless, non-committal timidities of ordinary art critics,' but he joins Mr. van Dieren in splendid isolation when he asks us to see any virtue in mere wrong judgment for its own sake. But of course he doesn't really mean this; it is merely his little way—a youthful desire to make us sit up and regard him as a devil of a fellow.

An even more serious defect in his critical method is revealed here :

If anything, I must confess to an uneasy suspicion that in the following pages I have tended rather to overpraise the objects of my sympathy and admiration than to underestimate those of my dislike and antipathy.

Nobody is likely to object to a critic's seeing in his favourites more virtues than are apparent to the rest of us. An enthusiastic bias of the sort is likely to set his readers investigating for themselves, often with favourable results. But what critical judgment worth a rap was ever based on 'dislike and antipathy'? This ominous sentence in the Preface is only too well fulfilled in the book itself, as could be shown by more quotations than can be given here. Of course it makes lively reading, and there is no denying that Mr. Gray touches off plenty of successful verbal fireworks. But he must not be surprised if we refuse to see in these pyrotechnics many signs of 'positive and constructive criticism,' even though we cannot escape the 'wrongheadedness' that in Mr. Gray's opinion may sometimes be the foundation of such criticism. And after his dictum about fools being always right, the awkward fact remains that in one or two cases Mr. Gray has certainly managed to qualify for inclusion in that large army. His chapter on Scriabin, for example, is so right that (no doubt to his intense annoyance) he has the majority with him. Mr. Gray 'sees through' Scriabin without a doubt, just as a good many of the critics who take some thought and care to be right saw through him years ago. The trouble with Mr. Gray is that having showily belaboured a composer who is down, he proceeds to apply the same treatment to one who happens to be very much up. A critic may easily point out weaknesses in Elgar, but one who pooh-poohs all but a handful of his works will find that in the long run it is not the composer who has been 'shown up.'

The book will be read, as was implied above, with enjoyment—even with amusement, though the latter will not be limited to the places where Mr. Gray meant to be funny. But only the very youthful and uninitiated will be serious over a writer whose criticism is reckless and passionate rather than balanced and dispassionate. However, such methods end in nobody's being a penny the worse. The book will probably do Mr. Gray no good (a fact that will no doubt delight him), and it will certainly do the objects of his aversion no harm. (This will please him less.)

H. G.

Occasional Notes

In the *Yorkshire Post* recently Mr. Herbert Thompson spoke his mind on the 'star' system, with special reference to the Galli-Curci boom. He did this journal the honour of quoting from the article in our November issue entitled 'Galli-Curci-itis,' whereupon a Galli-Curci-ite wrote pointing out that on another page of that same *Musical Times* was a notice of the singer's Albert Hall concert containing such eulogistic remarks as 'Madame Galli-Curci sang very beautifully . . . She is a lovely singer of classical Italian music,' and so on.

The writer appeared to see some inconsistency in this, but, as Mr. Thompson replied, the *Musical Times* article dealt with Galli-Curci's publicity methods, not with her singing. A performance is judged on its merits, and a singer's activities outside the concert-hall do not affect a critic's judgment. A parallel case is that of Madame Frieda Hempel. The fact that on page 1124 of the present number her delightful singing receives justice does not prevent us from dealing frankly in this part of the journal with what we believe to be a weak and tasteless side of her publicity methods—the use of Jenny Lind's name, costume, and repertory.

Like others in the journalistic world, we received an invitation to the tea-party given by Madame Hempel to a gathering of old folk who heard Jenny Lind sing. There was a good deal of preliminary chatter in the daily papers a day or two beforehand as to Madame's having interrupted a concert tour in order to dash to London for the party. We do not grudge the assembled octogenarians their cheering cup, nor the pleasure of meeting their hostess. But we have our doubts as to whether the party would have taken place had there been no chance of Press publicity beforehand. Surely a singer so well able to stand on her own merits as Madame Hempel needs no stunts of this kind. The singing of a portion of her programme attired as Jenny Lind is an even worse decline. We do not find equally eminent violinists and pianists coming on in fancy dress as Paganini or Liszt. Having gone so far, why doesn't Madame Hempel carry the idea farther, and discard the concert grand for an old upright with a silk front? Her accompanist, we believe, has been put into the quaint garb that men wore seventy years ago, but here again there was a lack of courage: he should have worn also the whiskers of the period. Presumably, the Jenny Lind stunt is successful in America, but there has been enough frank, adverse comment in the English Press to lead to its being dropped. Apparently, however, only two factors can save a performer from such lapses—good taste and

a sense
the gr
misuse
famous
wishes
precious
about.

We
Fund
Since i

£4,000
cases w
started
defray
future,
be deve
musicia
in this
Fund o
work e
give it
of help
and la
proceed
concert
with a

More
referen
criticis
means
an unf
exact r
evil is n
recent
wherein
drawing
of a se
'Ulysses
it,' whic
Mr. Joy
book by
Young
proceed
misuse
to say
passage
with the
adds :

This
mainta
And he
mislead
publicis
stopped
If all
Bennett
soon b
exposur
the supp

Under
one of
drawing
had writ
a Hardy
out for
fitting i

a sense of humour. There is irony in the fact that the great artist whose name and fame are thus misused was herself the most modest of all the famous singers. Now, if Madame Hempel really wishes to copy Jenny Lind, here is a rare and precious characteristic that she might well think about.

We are sorry to hear that the Gervase Elwes Fund for Musicians is badly in need of funds. Since its inception it has spent wisely and well about £4,000, and there are at present some deserving cases waiting. As our readers know, the Fund was started with the object of helping young students to defray the cost of their musical education. In future, however, the major portion of the Fund will be devoted to Samaritan work among professional musicians, and already a good deal has been done in this way. The committee points out that the Fund can be firmly established, and its beneficent work extended, if the rank and file of the profession give it proper support. As an obvious and easy way of helping, it is suggested that choral societies, small and large, should set aside for the Fund the proceeds, or a proportion of the proceeds, of one concert per year. We hope the appeal will meet with a hearty response.

More than once our columns have contained reference to the unscrupulous misuse of press criticisms. We have given examples in which, by means of the elimination of a word here and there, an unfavourable notice has been made to say the exact reverse of what the writer meant. That the evil is not confined to musical circles is shown in a recent issue of the *Times Literary Supplement*, wherein appeared a letter from Mr. Arnold Bennett drawing attention to a bad case. Mr. Bennett wrote of a section—about forty pages—of James Joyce's 'Ulysses' that he had 'never read anything to surpass it'; which pronouncement was promptly quoted by Mr. Joyce's publisher as a tribute to an entirely different book by Mr. Joyce—'A Portrait of the Artist as a Young Man.' Mr. Bennett described the publisher's proceeding as 'an outrageous example of deliberate misuse of a text for commercial ends,' and goes on to say that the publisher also 'omitted important passages without any indication that he had done so, with the clear intention of misleading.' Mr. Bennett adds:

This is a strong indictment, but, if necessary, I can maintain it to the satisfaction of anybody by quotation. And he concludes by saying that 'The notorious misleading character of many quotations by publishers from reviews' is an 'abuse that ought to be stopped.'

If all the misquoted critics and reviewers took Mr. Bennett's uncompromising line, the practice would soon be killed, for publishers would not relish exposure, especially when (as in this case) it leads to the suppression of a leaflet-advertisement.

Under Mr. Bennett's letter appears another, from one of *The Times Literary Supplement's* reviewers, drawing attention to a similar case. The reviewer had written, 'Only a very great novelist, a Tolstoy or a Hardy, could create a character like Awdrey without forcing the other characters in the book into fitting in with him.' The publisher's quotation

changed this into eulogy by stopping at the word 'Awdrey'! The reviewer complains:

What I said was that Mr. Maxwell's book is not up to the level of Tolstoy or Hardy; the quotation makes me say that it is.

Such flagrant manipulation makes us wonder at the apparent inaction of the Institute of Journalists. A systematic exposure and pillory would speedily cure the most inveterate 'wangler.'

There is no more welcome sign in present musical activities than the readiness with which our educational institutions embark on projects calculated to widen the outlook of the students under their care. The bad old days when a musician was a musician and nothing more are almost gone. It is now realised that he is likely to be a better musician for being several other things as well—so long as they are the right things and there are not too many of them. The Royal Academy of Music shows its awareness of this principle in a new feature with which it will henceforth close each term—a 'Review Week.' In default of a better title may stand, but it has the defect of not quite covering the ground. It is perhaps too suggestive of a mere résumé of the term's work, whereas the most important fact about the Week is that it brings into the Academy certain non-musical subjects that can hardly fail to improve the musicianship of the students. On December 1 and 2, at 10 o'clock, Mr. Leonard E. Hill, F.R.S., Director of the National Institute for Medical Research, will lecture on 'Sunshine, Open Air, and Health'; on December 3 two lectures will be given, by Mr. Frank Roscoe on 'The Musician as Teacher' (10.0), and by Sir Johnston Forbes-Robertson on 'An Actor's View of Shakespeare' (8.0); on December 4 & 5, Prof. T. P. Nunn, Professor of Education, London University, will deal with 'Psychology and Mental Growth' (10.0); in the evening of December 1 & 2, at 8.0, there will be dramatic performances; and the evenings of December 4, 5, & 6 will be filled respectively by the Principal's 'At Home to Students,' a Choral Concert and a Students' Dance. The rest of the week will be busy with recitals (Mr. Lionel Tertis and Miss Katharine Goodson), Lecture-Lessons, Orchestral and other rehearsals and concerts—the list is far too long to tabulate here. At the events that take place in Duke's Hall (such as the lectures specified above, the dramatic performances, &c.) there will be accommodation for a limited number of the public, by tickets which may be had on application to the Secretary. The scheme is a capital blend of the practical, the artistic, and the social, and promises to be an ideal way of winding up a term.

The London County Council Handbook of Lectures and Classes for Teachers shows a wide range. Music is, as usual, well represented. A course that deserves special mention is that to be given by Mr. H. V. Spanner at St. Marylebone Grammar School on Thursdays, at 8. His subject is 'Music and the Emotions,' and the synopsis is very comprehensive and attractive. The lectures will be illustrated by copious examples played by the lecturer himself. Mr. Spanner is one of the foremost of the large company of talented blind musicians, and is a fluent speaker and excellent player. The course begins on January 8. Other series are on 'Musical Training in Schools' (Dr. John E. Borland);

'Appreciation of Music' (Mr. Stewart Macpherson); 'Children's Voice Culture' (Mr. James Bates); 'Songs Suitable for Schools' (Miss Mabel Chamberlain); 'Dance, Gesture, Speech, and Song for Young Children' (Miss Susie Lee); 'Ear-Training and Rhythmic Movements' (Miss Mabel Chamberlain); and 'The Musical Training of Infants' (Miss H. Willis). Application forms for tickets may be had from the Education Officer (H.4), County Hall, Westminster Bridge, S.E.1, from whom a copy of the Handbook may also be had (stamped addressed foolscap envelope). We understand that so far as accommodation permits the lectures are open to non-teachers on payment of the Out-County fee (12s.). That is why we singled out Mr. Spanner's course for special mention: the subject and treatment are likely to appeal to the public no less than to the teacher—perhaps even more, for teachers, having only a limited number of evenings available, naturally choose lectures that bear more directly on their particular branch of work.

In collecting news from provincial centres a journal is very much at the mercy of its contributors, and inaccuracies are bound to creep in. We have received complaints as to a couple in our November issue. In a paragraph about Newcastle it was stated that the 'membership of the local branch of the British Music Society was sixty-five.' The local secretary writes to say that the statement is ambiguous, and that the sixty-five are 'full members.' There are, he tells us, 'other grades at lower rates, and the aggregate is three hundred and nine.' He adds that 'most of the audience were aware of the distinction,' but he can hardly expect reporters to know it. We gladly make the correction; the ambiguity is, however, not ours.

The other complaint comes from Tetbury. In our provincial notes it was stated on what seemed to be good authority that 'hitherto Tetbury has had no musical organization.' Now we learn from several correspondents that, on the contrary, Tetbury has shown considerable musical activity since 1856, when it had a flourishing choral society, which, with a few breaks, including the war period, has gone on pretty well ever since. Mr. F. N. Baxter being conductor from 1880 on during many years. Our paragraph, in speaking of the formation of a choral society, should therefore have described it rather as a revival. We hope present and future Tetburians will be as keen and successful choralists as, judging from the list of works performed, their forbears clearly were.

We have already given several fanciful programme notes on Rachmaninov's C sharp minor Prelude. The most popular is that which describes the three fateful notes as representing a prematurely buried man knocking at his coffin-lid. Here is another interpretation from a recent organ recital programme:

This popular composition is intended as a tone-picture. It has for its subject a passage of three notes which are supposed to represent the regular wail of the peasants as they pull the barges along the river Volga, in Russia.

Apparently the writer has confused the piece with that other Russian favourite which an unconscious humorist in the printing line recently described as the 'Vulgar Boatman's Song.'

Young singers and players have always been up against the difficulty of getting a footing in the concert world. Neither concert-givers nor public care to buy a pig in a poke. How is the beginner to leave them in no doubt as to his capabilities? The recital at a West-end hall to an audience of friends and deadheads, with a thin crop of press notices as the only apparent result, has long since been found wanting. The problem has recently been discussed at length in the *Musical News*, by Mr. H. S. Gordon—a useful bit of work—and various suggestions were made. Our concern here is with the only one that, so far as we know, is being tried—the distribution among concert promoters of gramophone records of the young performer's work. The suggestion was at once taken up by the Imperial Concert Agency, which arranged for a record to be made of the singing of one of its clients—Mr. Kenneth Ellis. (The fact that Mr. Ellis is already by way of being well known can hardly be said to invalidate the test, because there will be no difficulty in ascertaining to what extent the records increase his engagements.) Mr. Ellis has been recorded on a small double-sided disc, singing a recitative from 'The Creation' and a portion of 'Why do the nations?' We have been favoured with a specimen, and although we believe it does the singer somewhat less than justice, we have no hesitation in saying that were we about to give a concert and casting round for a young singer, we should have no hesitation in accepting the record as ample evidence that Mr. Ellis was good enough for us. Now, one is not left in that frame of mind by sheaves of press cuttings, partly because one is usually in the dark as to the actual writer, and also because one knows how misleading such things may become after judicious manipulation. (An example is given elsewhere in these notes.) Moreover a concert-giver wants more than a guarantee that an artist can sing. Can he sing the particular kind of music that will be wanted at the concert? He may be a heaven-sent singer of *Lieder* or folk-song, but what will he do with 'O ruddie, than the cherry,' or as Narrator in the 'St. Matthew Passion? The time may come when every concert-giver on a considerable scale will have his library of sample records, which he will consult as naturally as he now casts a sceptical eye over Press notices. In provincial centres, where small choral and concert-giving societies need guidance, there may be a store of such records kept at the local music sellers, where they may be consulted on payment of a trifling fee. The scheme is capable of very considerable development, and we shall watch it with a view to reporting progress, if the Imperial Concert Agency will keep us posted. Meanwhile (we hear a reader say), both the Agency and Mr. Ellis are obtaining in this paragraph and in similar press comments free advertisement. Let nobody grudge them a line of it. Publicity of this kind is fairly earned by the enterprise they have shown, and we hope the experiment they are making will prove successful. If it does, there will be one problem less in the musical world.

We find that several journals, including this one, have given the impression that, outside Newcastle, Byrd's 'Great Service' has been sung only at St. Michael's College, Tenbury, whereas the evening setting was heard at a good many cathedrals and churches last July during the Byrd Tercentenary celebrations. The credit for performing the Service

in its
glad-
was
(May
its re-
an
hand-
the a-
grum-
the in

On
of gre-
—and
which
the n-
Athol-
the B-
Rams-
stud-
she p-
comp-
art.
depar-
to con-
only
practi-
and th

Ber-
Londo-
Berlin
litera-
journa-
the ex-
agents
public
sprigh-
enough
(which
worthy

W
sculp-
What
agent
dairy
is th
Here
out
self-s

Exc
wait to

From
Church

The
'O c
large
civil o

The ti
gathi

In c
Engli-
Henry

Elg
But wh
to bore

in its entirety belongs to Newcastle alone, and we gladly make this clear. St. Michael's, however, was the first to sing any portion of the service (May, 1923), and has kept the Evening part in its repertory and sung it about a dozen times since, an achievement of which Dr. Statham and his handful of singers may well be proud. We add that the above correction is made, not as a result of grumbles from Newcastle or elsewhere, but merely in the interests of accuracy and fair play.

One point about the new Ministry, which may be of great importance to the musical life of the country—and will be, if proper use is made of the opportunity which fate has offered—seems so far to have escaped the notice of musicians generally. The Duchess of Atholl, who has been appointed Under-Secretary to the Board of Education—when Miss Katherine Ramsay—one of the most distinguished pianoforte students of her day at the Royal College of Music; she published some interesting and promising compositions, and has not lost touch with the art. Musicians who have to deal with Government departments will find it a new and welcome experience to come across a highly-placed personage who not only knows more than one tune, but has some practical acquaintance with music and musicians, and the problems of their work.

Berlin, it seems, has its concert crisis, like London. A recent discussion in one of the Berlin dailies on the subject might have been a literal translation of something in an English journal. The causes of complaint are the same—the expense of concert-giving, the exactions of the agents, the sins of the Press, the apathy of the public, and—worst sinner of all—the deadhead. A sprightly correspondent—a concert agent, curiously enough—sums up the argument in a short letter (which also might have been written in London) worthy of reproduction. He asks:

What painter always gives his pictures away? What sculptor his statues? What publisher his books? What hotel takes in visitors for nothing? What concert agent does NOT give tickets away? If a hundred dairymen were always to give away their butter, where is the man who would buy half a pound of butter? Here is the key of the concert problem, the way out of the crisis—Stop all concerts which are not self-supporting.

Excellent: now the way out has been shown, we wait to see who will make a start.

From the report of a musical service in a Dockyard Church:

The choir gave a fine rendering of Mendelssohn's 'O come, let us worship' . . . much enjoyed by the large congregation, which included many Naval and civil officers of the dockyard.

The title alone is enough to make so Naval a gathering feel quite at home.

In one of his customary 'pooh-poohings' of English composers, in the *Western Mail*, Mr. Leigh Henry says:

Elgar (as I think, rightly) bores Paris.

But why should Mr. Henry think it right of Elgar to bore anybody, even Paris?

Music in the Foreign Press

VINCENT D'INDY'S CHILDHOOD

The *Echo de Paris* (October 19) publishes interesting particulars of d'Indy's childhood:

His mother died on the day he was born. His grandmother took charge of his education, which she carried out on very strict lines, and with the utmost devotion. She herself taught him the three R's and gave him his first pianoforte lessons, rapping his fingers with a ruler whenever he made a mistake. At the age of nine he was taken to a recital given by a famous pianist (not named) who played Beethoven's last three Sonatas. He was deeply affected. A little later he heard Patti in 'L'Elisir d'Amore,' and felt 'bored to tears.' He was never sent to school, but was given private tutors. In 1870 he joined the French Army as a volunteer, leaving his beloved grandmother for the first time.

ANATOLE FRANCE AND MUSIC

In *Le Ménestrel* (October 24), Henri Büsser—who set to music France's 'Les Noces Corinthiennes'—gives a few particulars of the French master's attitude towards music:

Anatole France was no musician, but he loved music, and used to speak of it in terms of great admiration. . . . He could not understand why so many composers sought inspiration in his works; and one day he said to one of his friends: 'I believe all those people are mad.' He did not like music of very definite character. At one of the rehearsals of 'Les Noces Corinthiennes,' he took me by the arm and said: 'All this is very good, but I do not much like the military piece.' Astounded, I asked him: 'But where did you hear one?' 'But yes, indeed, at the moment when Kallista, after having adored Daphne to devote herself to the Lord's service, exclaims, "King of the Orient, who sittest on the right of God," you have trumpets and other brass instruments whose tone is very martial.' What I had done was to use as accompaniment to Kallista's declamation the theme of the *Pange Lingua*, played by the trumpets, horns, and trombones. This was what France objected to. I promised him to make the scoring less strident.

QUARTER-TONES

In the *Revue Musicale* (October), Ivan Wischnegradsky gives the early history of the quarter-tone idea in modern music:

The Russian futurists, Kulbin and Matinshin, had discussed the idea long before the war. Arthur Lourié wrote many pieces in which quarter-tones were used; only one appeared, in 1913. He tried to have a quarter-tone pianoforte built. In Germany, a certain Behrens Senegalden published, in 1892, a pamphlet suggesting a quarter-tone pianoforte. In 1906, Richard H. Stein used quarter-tones in two cello pieces. He built a quarter-tone clarinet. In 1912 a quarter-tone harmonium was built at Aschaffenburg by Mager, an organist, who is now trying to devise an instrument upon which it will be possible to divide the octave into any desired number of parts. Towards the end of the 19th century a quarter-tone trumpet was built at Odessa.

HERMANN AMBROSIOUS

In the *Neue Musik Zeitung* (October 15), Dr. Eric Muller devotes an article to this composer, whose name appears neither in the last edition of Riemann nor in the new Dent 'Dictionary of Modern Music':

Ambrosius was born at Hamburg in 1807. He studied under Griesch and Szendrei at the Leipsic Conservatorium, and afterwards under Pitzner at

Berlin. His Op. 1, a set of Intermezzi, appeared in 1915. He has written four Symphonies, numerous chamber music works, and 'Faust-Szenen.' His music is described as non-cacophonous, simple, entirely tonal, easy in its melodic flow.

NEW AUSTRIAN CHURCH MUSIC

In the *Musikblätter des Anbruch* (October), Franz Moissl calls attention to the younger Austrian composers of Church music. Among the names he mentions are those of Vincenz Goller (author of several Masses, which are described as original and fine), Dr. Josef Lechthaler, Alfons Schlögel, Josef Messner (the organist of Salzburg Cathedral), Franz Neuhofer, Franz Müller, and Hans Daubrawa.

COMPOSERS' ACTIVITIES

Le Monde Musical (October-November) publishes its yearly survey of French composers' activities during the summer months:

Louis Aubert has finished a Violin Sonata and a Ballet, 'Folle Jeunesse,' which is to be given at the Opéra. André Caplet has written a 'Sonata da Chiesa' for violin and organ, songs, and pieces for harp; Pierre de Bréville, a Sonatina for oboe and pianoforte, and a 'Dramatic Poem' for 'cello and pianoforte; Vincent d'Indy a Pianoforte Quintet; Paul Dukas, a symphonic work 'whose form is entirely novel'; Albert Roussel, short pieces for pianoforte and flute; Ravel has been hard at work scoring his new Ballet which is to be performed at Monte-Carlo. Two Russian composers living in France are included: Liapounov, who has written songs and a Pianoforte Suite, and Prokofiev, who announces a Quartet for wind and bow instruments.

M.-D. CALVOCORESSI.

New Music

SONGS

Now that the solos from Bach's Cantatas and other choral works are making their way into competition festival syllabuses (and even the concert repertory) singers are finding that they are not, after all, 'impossible.' They are more difficult than the songs of Handel, mainly because they call for more musicianship—a demand that extends to the accompanist hardly less than to the singer. The collections of solos issued by Novello have evidently met a need, for here is a third set of albums for soprano, alto, tenor, and bass. The soprano album contains recitatives and airs from the Cantatas 'Lord, rebuke me not' and 'There is nought of soundness,' and airs from 'O praise the Lord' and 'Watch ye, pray ye'; four numbers are in the alto set, among them the pathetic 'Ah! tarry yet' and the swinging 'God is ever Sun and Shield.' The tenor is given a hard task in the dramatic and florid 'In billows the rivers of Belial,' with pleasant relief in 'O blest are all that fear Him.' Perhaps the pick of the bass album is 'God, Whose power never faileth,' a splendid, ringing song, that ought to rival 'Mighty Lord' from the 'Christmas' Oratorio, which it recalls somewhat. There is also the deeply-felt 'Fare ye well,' from 'O teach me, Lord.' The issue of such solos as these in handy, inexpensive sets, is a boon. What a difference it would have made to the standard of taste and technique of singers if such fine material had been available fifty years ago, instead of being lost to sight in Cantatas the very titles of which were scarcely known!

Another welcome revival that goes steadily on is that of our old song-writers. From Chester's come two songs from Dowland's 'A Pilgrim's Solace,' transcribed by Peter Warlock and Philip Wilson (under one cover). These are in the melancholy vein that we find so often in Dowland. There is an obbligato part for violin; the compass is medium. The same firm send a set of three songs by Thomas Greaves, Thomas Bateson, and Richard Nicholson. These make the first number of 'Series B' of the 'Tudor Edition of Old Music,' transcribed and edited by Gerald Cooper. The songs have an accompaniment for string quartet, a pianoforte reduction being added for practice. Like the Dowland songs mentioned above, they would be excellent fare for gatherings of musicians, music clubs, lectures, and suchlike occasions where the historic interest and the intimate style of this charming old music would have a fair chance.

Just as Dowland was inclined to seriousness Robert Jones seems to have been a cheery soul. 'Love's god is a boy' shows him in irresponsible mood. A high soprano with a sense of humour would make much of it. Good, too, is his 'Now what is love?' (By the way, I cannot be persuaded that the hideous dissonance at the words 'sancing bell' is anything more subtle than a slip of the pen.) Philip Rosseter's 'When Laura smiles' is a delightfully tuneful thing. These three songs have been transcribed by Peter Warlock and Philip Heseltine (Enoch).

Further revivals of a very different type are some solos extracted from various anthems by Maurice Greene, and published by the Oxford University Press. Mr. Stanley Roper is the editor. These airs would be welcome items at organ recitals, or for boys' ensemble singing. The music is straightforward and very singable, with more than a touch of Handel. They have excellent accompaniments. The best appears to be the recit. and air, 'Thou openest Thine hand.'

A few years ago appeared a little collection called 'Sing-Song' settings, by John Ireland, of Nursery Rhymes by Christina Rossetti. Simple as they were, they showed the composer at his best, and it is good to see that a couple of them are now published separately—'Your Brother has a Falcon' and 'Skylark and Nightingale' (Winthrop Rogers).

From the same publishers come two songs by Rebecca Clarke—'Down by the Sally Gardens' and 'Infant Joy.' The former is in folk-song style, and its simplicity seems rather too studied; the second is a beautiful setting of Blake's little poem. The numerous key-changes look violent, but sound perfectly natural, and the treatment of the words from the rhythmic point of view is charming.

Another delicious trifle is Herbert Hughes's 'Open the door softly'—eight lines of verse from Dion Bouicault's 'Arrah-na-Pogue,' perfectly fitted. Singers not endowed with a telling *pp* and a sense of humour should keep their heavy hands off it (Enoch).

The Oxford University Press issues Edgar L. Bainton's 'Ring out, wild bells'; C. Armstrong Gibbs's 'Slow, horses, slow'; Peter Warlock's 'Sleep' (Fletcher's beautiful 'Come, sleep, and with thy sweet deceiving'), 'Rest, sweet nymphs,' and 'Balulalow.' All are good, with, I think, the three Warlocks as the pick. 'Balulalow,' it may be remembered, appeared in choral form some time ago, and was sung by the Bach Choir. It is a setting of a mediæval Nativity cradle song. 'Sleep' has an accompaniment of beautiful texture calling for string quartet rather than

the pianoforte. Not often is a song accompaniment so good in itself that it gives delight when played minus the voice-part, as this does.

Stanford's fine song 'The Pibroch' now appears in a high key (Enoch).

In 'Songs from the Poets' Alec Rowley provides eight well-known little poems with music, admirably adapted for singing to (and in some cases by) children (Saville).

Among the smaller of the works produced at the Hereford Festival was a set of songs by A. Herbert Brewer, under the title 'Miller's Green.' There are five of them, and all show a combination of musicianship and popular appeal not usually associated with a Cathedral organ-loft (Joseph Williams).

Arthur Bliss's 'The Women of Yueh,' a set of five songs to words of Li Po, have an accompaniment for flute, oboe, clarinet, bassoon, string quartet, bass, glockenspiel, triangle, and side-drum. A reviewer can do little more than direct the reader's attention to a work of this kind; without hearing it in its original form he is reluctant to commit himself to an opinion on the music. The most the present writer can do is to say that in the pianoforte version the constant dissonance irritates and bores him, though he is prepared to believe that, played by the orchestra, it justifies itself. Even so, however, he prefers music to be in one key at a time, not almost continuously in two or even three, as is the case in these songs (Chester).

There are touches of the same thing in E. J. Moeran's 'The Bean Flower' and 'Impromptu in March' (Chester), mixed with a good deal that is immediately attractive. Mr. Moeran, being a folk-song enthusiast, knows the value of a tune, and has on previous occasions shown that he is able to write one; I hope he won't despise this rare accomplishment, and drop it in favour of the over-pungent and eccentric style of our English Stravinsky.

Granville Bantock's 'The Parting' is a simple, folk-song-like, and expressive setting of some verses in Scots dialect, only spoilt (it seems to me) by four bars of postlude which are not in keeping. In 'The Two Roses' he writes an average, slowish vocal waltz, and does not save the situation by adding *dolente*, *espress.*, *rubato*, and other unwaltzlike directions (Elkin).

'Salve Regina' is a piece of plainsong noted down by Prof. Bantock at a Trappist Abbey in Canada, and arranged for low voice with accompaniment for pianoforte (or organ, or strings). The harmony is simple enough to satisfy the purists in such matters, but they may well object to the melody being too consistently doubled in the accompaniment (Chester).

Attractive and well-written examples, and in other ways just what we expect from the composers, are Graham Peel's 'In City streets' (Forsyth); Roger Quilter's 'I will go with my father a-ploughing' (Elkin); J. Backer-Lunde's 'Were I a drop of dew'; Easthope Martin's 'When you come to me'; and Alma Goatley's 'Second Thoughts' (the last three published by Enoch).

Eleven songs by Reginald Robbins come from Maurice Senart, Paris, bringing his total up to forty-eight. All these are for bass or baritone, and, so far as I have seen, almost all are in a style that is largely declamatory. The composer is to be praised for his choice of words; invariably he draws on the poets. But there is a monotony in his methods, and I suggest that he should now try his hand at writing for (say) soprano, and in a more lyrical vein. His

present somewhat angular style is well suited to some of his texts, but one has a feeling that it is adopted not for that reason, but because he cannot write in any other.

H. G.

CHAMBER MUSIC

Two works have lately been issued by the Society for the Publication of American Music—a Sonata for violin and pianoforte, by David S. Smith, and a 'Suite Antique' for two violins and pianoforte, by Albert Stoessel. The former is in the orthodox four movements, the last of which bears the unorthodox title of 'Epilogue.' But there is no mistaking the inflexible resolution of David S. Smith to be classed amongst the moderns. Harmonically, like most moderns, the law he obeys is the law of the lawless. Technically, he directs the violinist to play *sul ponticello*, with a harmonic or two and a consecutive fifth or two—all tricks which are the breath of life to the modern. Of course there is some good in most things. If there are sermons in stones there is likely to be sense in stony sermons. Unfortunately, our wits are not always sharp enough to see it. A dull sermon, a dull piece of music, a dull drama, have a way of finding out our own weakness and turning our thoughts towards the dream that, according to the poet, surrounds us all. Now modern musicians are often apt to misjudge these feelings. They believe that another note added to a chord gives it piquancy. That is true up to a point. Beyond that, instead of originality and zest, it gives to the harmony only obscurity and abstrusity. Moderation is necessary if we are not to surfeit the appetite. Sir William Temple once wrote that, in taking wine, the first glass may pass for health, the second for good humour, the third for our friends; but the fourth is for our enemies. I should like to give a friendly warning to the modern composer. Let him be careful lest in over-indulgence he overstep the boundaries and play into the hands of his enemies. An additional part which makes confusion is not an asset, and David S. Smith indulges occasionally in dissonance more than him beseems.

Stoessel's 'Suite,' as its title implies, is a much more scholastic affair, but also more tasteful and finished—the sort of thing Sinding did some years ago with conspicuous success. Its five movements (Bourrée, Sarabande, Rigaudon, Aria, Gigue) have the formal air and grace that such pieces should have, and amateurs will surely find them to their liking.

More interesting than these, however, are a number of French compositions issued by Durand, of Paris. Between the Berceuse of Louis Aubert (pianoforte and violin) and the 'Epiphanie' ('Fresque' for 'cello and orchestra) of André Caplet, there is a world of difference. The first (and the same may be said of the same composer's 'Nocturne' for violin and pianoforte) takes us back to the age of innocence. The second is characteristic of the present straining after the unusual, the new, and the strange. The very description baffles us. What is a 'fresco' in music? It is not, as might be thought, music written on walls, for like all Durand's publications, it is printed on the best of paper. Although we can imagine an exasperated 'cellist, after studying the various points of each bar (hardly a bar there is without some special mark or accidental) coming to the conclusion that such music would look better as a

mural painting. It has a programme, and represents Caspar setting out for Bethlehem (Cortège); his ecstasy (Cadenza); and his glorification of the Lord ('Danse des petits nègres'). This is more or less in accordance with our own story. Yet this 'Epiphanie' has the sub-title 'd'après une légende éthiopienne,' and our difficulties do not end here, for on opening the score we read in the very first bar, chords which prove beyond question that Ethiopian local colour is not at all unlike the local colour of Parisian schools. The Cadenza is perhaps the most attractive movement of the three. I do not know whether there lives a 'cellist who could play it adequately. The notes are of the kind which may be best described as possible, yet hardly probable. Of all stringed instruments, the 'cello is the one which most easily sounds ludicrous. And I am much afraid that this Cadenza, except in the hands of Casals or one or two others, might easily become intensely humorous. It is accompanied throughout by a low *F* drummed on the pianoforte. This is decidedly not a work to be commended to young players. It demands experience, ability, and nerve.

Florent Schmitt's 'Légende' gives us the choice of saxophone, viola or violin, and orchestra. I very much suspect that the 'viola or violin' suggestion conceals a gracious homage to Madame Elise Hall, President of the Boston Orchestral Club, to whom the work is dedicated. The sentimental bellowings of the saxophone are far more likely to do justice to Schmitt's music than either the violin or the viola.

After the amateur and the *petit-maitre* we get the master in Maurice Ravel's 'Tzigane' for violin and pianoforte. It may be often whimsical, and even precious, but Ravel's music, at its best or at its worst, is always that of a master. Some passages appear unnecessarily difficult. Possibly the composer's intention was to intimate his wish that no player but the best should attempt his work. On a different plane, but no less interesting, is the 'Rhapsodie Géorgienne,' for 'cello and pianoforte, by Alexandre Tcherepnine. Here, again, it is felt that novelty of idiom has not been an end in itself, but the necessary medium for a new idea.

The English publications this month amount to three arrangements: Maurice Jacobson's arrangement for pianoforte and violin of Vaughan Williams's ballet 'Old King Cole'; Vally Lasker's arrangement of the 'Intermezzo' from Gustav Holst's 'St. Paul's Suite' (both published by Curwen); and Cedric Sharpe's arrangement of E. Barrett's Highland Lament, 'Coronach,' for violoncello and pianoforte (Elkin). The last is a conscientious piece of work, and the carefully annotated 'cello part should leave no loophole for the frailty of unwary amateurs. What was said last month about Vally Lasker's arrangement of the Jig from the same Suite applies equally well to the new arrangement of the Intermezzo, and there is no need to discuss the method again. There remains the arrangement of Vaughan Williams's Ballet—a more casual affair, in which violin cadenzas are doubled by the pianoforte and pianoforte cadenzas doubled by the violin. Indeed the violin part appears more of an afterthought than an individual element, even when the voices give a clear chance for independent working. B. V.

PIANOFORTE MUSIC

Paxton's 'Eleventh Folio of Pianoforte Music' consists of transcriptions of seven Symphonies—Beethoven's first and fifth, Haydn's seventh,

Mendelssohn's 'Scotch' and 'Italian,' and Mozart's C major (No. 36) and 'Jupiter.' The arranging has been well done. The result, of course, is far from being easy to play, as the rapid string work calls for nimble fingers. Hence the advisability of using with the volume the violin and violoncello parts which Paxton's issue for the purpose. In any case, workable versions of these Symphonies for home use are a boon. The large, clear print is a good feature.

Where are our pianoforte composers? Out of a large stack of new music nearly one-half is appallingly difficult, with no adequate return for the player's labour, and the bulk of the remainder is fairly easy, but commonplace. No wonder the average amateur pianist sticks to the classics, where he can find material that can be negotiated within the limited time at his disposal, and that will yield a hundred percent in effect.

P. O. Ferroud's 'Prelude and Forlane' (Durand) is a typical example of the unnecessarily difficult and discordant type. The resources of the instrument, like those of the player, are strained to the utmost, and there is far too liberal use of two keys at once, for no apparent reason beyond a desire to be in the ultra-modern swim. Gabriel Grovlez's 'Sarabande' (Durand) is more reasonable, but there are lots too many notes, and the constant succession of eight- and ten-note chords in quavers becomes wearisome.

Kaikhosru Sorabji's second Sonata is as formidable as the rest of his works. It is about sixty pages in length. As has been said before in this column, such music is better suited to the pianola. It is hard to conceive of any pair of hands being able to manage it (Curwen).

Harold E. Scott's 'From the Southland' are a couple of pieces (issued separately) entitled 'The Tinkling Sheep-bells' and 'The Bells of St. Nicholas, Brighton.' Here, as may be imagined, the interest lies almost entirely in the representation of bell-sounds, and, frankly, it soon begins to wear thin (Elkin).

In W. H. Speer's 'Caprice' the showy laying-out fails to disguise the somewhat commonplace nature of the material (Ascherberg). Ernest Austin's 'The Laughter of Youth' is his twenty-fourth Tone Stanza, and is an attractive piece of fair difficulty, but with too liberal a use of the opening figure. The second book of his 'Borrowed Melodies' is concerned with Swedish folk-tunes, and the treatment is quite happy. If the net result is a little less arresting than the first book, the reason lies in the fact that the tunes are less good than the Scotch melodies used in Book 1 (Larway).

Cyril Scott has brought together five movements from his music to 'Charlot's Revue,' and issued them as a Suite under the title 'Karma' (Elkin).

Frank words are called for by two works marked Opp. 1 and 2. Robin Milford's 'Three Sea Pieces' and 'A Fairy Revel in the Forest' bristle with processions of fifths and other clichés, unrelieved by originality or inventive power. He could spend his time to advantage in learning the old-fashioned, but still indispensable, art of part-writing. It will come into vogue again before long, and it really wears better than the sort of thing that is now being turned out by our young Hucbalds. Mr. Milford will be well advised not to be in a hurry with his Op. 3. These hard words are kind, as the composer may see ten years hence.

Another (Joseph) but it is composed himself five Fred more and other this com he is v bored: Felix refresh not to modera playing Enoc 'Empir —a goo previous Apro under th use dur on bein Verdi, Two Paxton's in Flar Héroiqu the bet simpli paper, v numerou heavy r vital. The b till last affair, v involve of them The con effect, b toccata The har 'Stalhan way. Be recall J Moeran if we n Two 'Second excellen 'Valse based romance E. Ma Romanc the first and the house pl difficult. the very of the en

Another Op. 1 is Herbert Dennison's 'Papillons' (Joseph Williams). This is not ugly or eccentric, but it soon exhausts its slight thematic interest. The composer has no resource, and merely repeats himself, spreading two-pages' worth of material over five pages—thinly, of course.

Frederick Bontoft's 'Cortège' (Forsyth) gives us more bells—a curfew this time—with plenty of fifths and other familiar ingredients. However, he uses this conventional material with some good effect, and he is wise enough to pull up on the right side of boredom.

Felix Swinstead's 'Good Morning' is quite refreshing after some of the above examples of how not to write for the pianoforte. It is an attractive, moderately difficult piece, excellent for study in light playing.

Enoch's send a pianoforte version of Elgar's 'Empire March,' written for the pageant at Wembley—a good march, though a grade below the composer's previous essays in this form.

Apocryphos of marches, here is a collection of a dozen, under the title 'School Marches,' easily arranged, for use during drill, entrance, &c., the composers drawn on being Beethoven, Tchaikovsky, Mozart, Wagner, Verdi, Kullak, &c. (Novello).

Two pieces of elegiac character come from Paxton's—Cyril Jenkins's 'Lament (After a Roll-Call in Flanders, 1915)' and Harry Farjeon's 'Elégie Héroïque.' The former seems to achieve its aim the better of the two, perhaps because of its simplicity. Mr. Farjeon's work looks better on paper, with its key of E flat minor, big chords, and numerous accidentals, but it strikes one as being heavy rather than weighty, and the difference is vital.

The best modern pianoforte examples I have left till last. E. J. Moeran's 'Toccata' is a brilliant affair, very difficult, but well worth the labour involved. It has thematic interest, too, in the shape of themes that clearly owe a good deal to folk-song. The composer shows a fine mastery of keyboard effect, both in the brittle brilliance suitable to the toccata type, and in the matter of rich sonority. The harmony is full of interest, but never far-fetched. 'Stalham River' is no less successful in a different way. Both pieces are for first-rate players, and both recall John Ireland, especially the Toccata. Mr. Moeran is a composer who will be worth watching, if we may judge from these pieces (Chester).

PIANOFORTE DUETS

Two examples by Chaminade are unequal. 'Second Gavotte' is lively and effective, with some excellent, straightforward polyphonic writing; but 'Valse Romantique' falls from its title by being based on material too commonplace to suggest romance (Enoch).

E. Markham Lee's Suite of three pieces—Prelude, Romance, and Irish Tune—is first-rate, especially the first and last movements. The Prelude is bold, and the Irish tune—a jig—would bring down the house played at the right pace. The Suite is fairly difficult. A couple of these movements would be the very thing for a competition test-piece, because of the enjoyment they would give the audience.

H. G.

CHORAL MUSIC

MIXED VOICES

There are few, if any, finer madrigals than Weelkes's 'O Care, thou wilt despatch me,' for S.S.A.T.B., so choralists should welcome the excellent edition just made by H. Elliot Button (Novello). The work is in two parts, the second bearing the title, 'Hence, Care, thou art too cruel.' In his book, 'English Madrigal Composers,' Dr. Fellowes devotes several pages to an analysis of this madrigal, drawing attention to many harmonic and structural features that must have astonished Weelkes's contemporaries, and that are arresting even to-day. So far as the actual notes are concerned, the work is not of great difficulty, and the fact that the fifth voice is obtained by dividing the part most easily divided—the sopranos—makes it a capital choice for choirs who wish to try their hands at five-part madrigal singing. The chief demands are on the expressive side. Specially notable points are the freedom of modulation—the second part begins in G minor, and six bars later is in B minor—and the use of the slow theme set to 'Come Music, sick man's jewel,' a few bars later in double diminution for a section of the 'fa la.' Very striking, too, are the clashes at 'So deadly dost thou sting me.'

Novello's have also just issued Wilbye's 'The Lady Oriana' and 'Adieu, sweet Amaryllis,' and Edwards's 'In going to my lonely bed,' with Welsh words by T. Gwynn Jones—a step which points to a welcome development in Welsh choralism. With Bach and the madrigalists getting a footing in the Principality, we may expect reactions of various kinds, not least among her composers.

Short, unaccompanied works of the descriptive kind are generally among the less desirable type of choral music, and one therefore takes up with some misgivings Percy E. Fletcher's setting for S.A.T.B. of Mrs. Hemans's 'The Pilgrim Fathers' (Novello). But the composer has steered clear of the usual pitfalls, and wisely avoids the point-to-point method that makes so many works of the kind scrappy; there is plenty of pictorial writing, but it is never overdone, and the music hangs together well. There is practically no division of the parts; the writing is grateful and not very difficult, and gives ample scope for expressive and dramatic treatment. The final cadence is, perhaps, an anti-climax. Many conductors will wish that the actual ending had been made with the *ff* phrase.

Alec Rowley's 'Coming through the craigs o' Kyle' is a setting of a Scots song by J. Glover, and the main theme is either a folk-tune or a good imitation. The work won the Premium Prize in the recent competition held by the Glasgow Orpheus Choir. It is of moderate difficulty, and a good example of straightforward treatment of a folk-song (Novello).

Two striking examples of modern choral-writing come from the Oxford Press—Peter Warlock's 'The Full Heart' and E. J. Moeran's 'Robin Hood borne on his bier.' Mr. Warlock evidently shares Mr. Philip Heseltine's enthusiastic admiration for Gesualdo, for 'The Full Heart' is dedicated 'To the immortal memory of the Prince of Venosa.' It is for soprano solo and chorus, and the writing is mostly in six, and sometimes in eight, parts. The dissonances will defeat any but the most skilful of choirs, but these could make an extremely effective thing of it. Mr. Moeran's part-song, though difficult, is a good deal less exacting. The parts are divided occasionally.

Three further numbers of the Enoch series of English Madrigals and Part-songs, transcribed by Peter Warlock and Philip Wilson, have been received—Giles Farnaby's 'Consture [construe] my meaning' (S.A.T.B.), Dowland's 'Stay, Time, awhile thy flying' (S.A.T.B.), and Cavendish's 'Faustina hath the fairer face' (S.S.A.T.B.). All are on the short side, and not difficult so far as notes are concerned. The five-part example is mainly chordal.

Kenneth G. Finlay's 'Inishail' ('Green Inishail, where the graves are, in Loch Awe') has a folk-song-like tune for basis, and a texture that reminds one of Stanford. A good choir is called for, and the tenors and basses must be able to manage a passage in four parts on their own. Mr. Finlay writes well for the voices, and keeps the interest alive without having recourse to anything startling (Bayley & Ferguson).

'The Canadian Boat Song' has been set many a time and oft; here is yet one more version, this time for baritone solo, chorus, and small orchestra, by E. T. Sweeting (Stainer & Bell). The music is vigorous, and, above all, singable. The choral work is for four parts (save in one or two brief passages where the sopranos divide), and presents little difficulty to an average choir. The pianoforte reduction of the score is also straightforward, so that the work could be managed effectively without orchestra. There is too little choral music of this type written to-day; the tendency is to overdo the difficulties in voice-parts or accompaniment, or both—usually with no proportionate result in effect.

MALE-VOICE CHOIR

A smaller output than usual, but the quality is above the average. Really good humorous part-songs are not common; as a rule the humour is elementary and the music poor. Here is a capital example in E. T. Sweeting's setting for T.T.B.B. of Calverley's 'Ode to Tobacco' (Stainer & Bell). (Does the rising generation read Calverley?) Dr. Sweeting's music is genuinely funny, yet it remains music. Particularly good is his treatment of the famous verse that repeats the doctors' warning that 'They who use fuses [does anybody now, by the way?] All grow by slow degrees, Brainless as chimpanzees, Meagre as lizards; Go mad and beat their wives; Plunge (after shocking lives) Razors and carving knives Into their gizzards.' This jolly little work would make a capital test-piece for competitions. It calls for good phrasing and straight singing as well as humour.

The good qualities spoken of above in connection with Kenneth G. Finlay's mixed-voice part-song are shown in his T.T.B.B. arrangements of Scots songs. 'Corn Rigs' (Bayley & Ferguson) and 'Lassie of the witchin' e'ee' and 'My faithful fond one' (Joseph Williams). All give scope for expressive use of the effect of solo with vocal accompaniment, though it should be added that the subsidiary parts are not mere filling-in. 'Corn Rigs' at the right pace calls for neat work in all the voices; 'Lassie wi' the witchin' e'ee' is perhaps the pick—certainly from an expressive point of view. 'My faithful fond one' may suffer in performance from the air being given throughout to the first basses. A verse in the dominant, with the tune in a higher part, would have afforded relief.

FEMALE-VOICE CHOIR AND UNISON SONGS

Here the wealth is so great that a reviewer can do no more than mention a few numbers representative of different styles and degrees of difficulty. From a batch recently published by Novello a couple of three-part songs (S.S.A.), by Percy E. Fletcher, are worthy of note for their effectiveness and vocal quality, and for the skill with which the pianoforte part adds colour and point without being obtrusive or difficult. The 'Valley of Dreams' is an expressive setting of words by Fiona Macleod, in which a good choir would find abundant chances of elasticity in rhythm and subtlety of nuance. In 'Who lives so merry' the composer has gone to a 16th-century source for tune and words—a kind of miniature fantasia on street cries. It gives capital practice in light, rhythmical singing. Ethel Boyce has a practised hand in work of this sort, and two songs for S.S.A. are well up to her standard. Spenser provides the words of each—'The Maybush' and 'Ye dainty nymphs.' They are fairly difficult. Edward German has arranged 'My bonnie lass she smileth' for S.S.A.; another arrangement is that of Silas's 'Song for Spring' for S.S.A. (unaccompanied). It is rather old-fashioned, but—perhaps I should say 'therefore'—very singable. It calls for pace; the notes are easy. Yet another transcription—'At dawn of day,' a chorus from Cowen's 'Sleeping Beauty,' arranged by the composer for S.A. There are still plenty of choirs who enjoy a vocal waltz—here is an attractive specimen. A pleasantly flowing two-part song is George Rathbone's setting of Walter de la Mare's 'Dream Song.'

It is good to see that the pleasant device of descant, now so popular in hymn-singing, is being applied in school-songs. Here are 'The Ash Grove' and 'The British Grenadiers' with descants. There could be no better way of starting part-singing than the selecting a few voices to provide a counter-theme to a familiar air sung by the bulk of the class. The name of the musician responsible for these descants does not appear. He has written attractive examples. A word of praise is due to the pianoforte accompaniments, which are of the right simplicity yet interesting.

Unison songs that may be commended are Robert T. White's 'Fisher Maiden's Lullaby,' and three by Alec Rowley—'Star Time,' 'A Fairy Wing,' and 'Gossamer Threads.' In the three Rowley numbers the music is better than the words. We are rightly critical nowadays as to the literary quality of the texts we give even the youngest of singers, so I am moved to complain that the last-named opens with the line, 'Dreams are spun on gossamer threads,' and closes with 'Gossamer threads of fairyland.' This destroys the beauty of the word. I hope choirs will add an extra quaver to the music and restore the missing syllable. (All the above are from Novello's.)

Many new songs come from the Oxford Press. For S.S.A. there is a bold and original example by W. G. Whittaker—'The Song and the Bird,' which calls for a good pianist and a choir that will not blench at asperities. Fine, bracing stuff. A selection of 'Twelve Sacred and Secular Rounds,' chosen from the work of his pupils by Gustav Holst, will provide capital practice. The composers are J. M. Joseph, M. M. Harrison, A. W. Cox, Walter Gandy, Joan Spink, &c. Among the best of the two-part songs from this house are Gerrard Williams's arrangements of traditional words and tunes—'A shepherd kept sheep,' 'Arise, fair maid,' and

(Continued on page 1111.)

That very wise man

December 1, 1924

FOUR-PART SONG

ARRANGED FOR MIXED VOICES

Words by CHARLES DICKENS

Music by C. HUBERT H. PARRY

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Vivace *mf* *f* *p*

SOPRANO That ve-ry wise man old Æ - sop said— . . "The bow should be sometimes

ALTO That ve-ry wise man old Æ - sop said— . . "The bow should be sometimes

TENOR That ve-ry wise man old Æ - sop said— . . "The bow should be sometimes

BASS That ve-ry wise man old Æ - sop said— . . "The bow should be sometimes

Vivace $\text{♩} = 100$ *mf* *f* *p*

(For practice only)

mf *f* *p*

loose; Keep it tight for ev - er, The string you'll sev - er." Let 's

loose; Keep it tight for ev - er, The string you'll sev - er." Let 's

loose; Keep it tight for ev - er, The string you'll sev - er." Let 's

loose; The string you'll sev - er." Let 's

mf *f* *p*

Copyright, 1924, by Novello and Company, Limited

Originally published for Men's Voices (A.T.B.B.) in THE ORPHEUS, No. 488

The Musical Times, No. 982.

(1)

turn his old mor - - - al to use. The world for-get, And

turn . . . his old mor - al to use. The world for-get, And

turn his old mor - al to use. The world for-get, And

turn his old mor - - - al to use. . . The world for-get, And

let us yet, The glass our spi - rits buoy-ing, Rev-el to-night In those moments bright, Which

let us yet, The glass our spi - rits buoy-ing, Rev-el to-night In those moments bright, Which

let us yet, The glass our spi - rits buoy-ing, Rev-el to-night In those moments bright, Which

let us yet, The glass our spi - rits buoy-ing, Rev-el to-night In those moments bright, Which

get, And

get, And

get, And

get, And

get, And

get, And

ht, Which

ht, Which

ht, Which

ht, Which

ht, Which

ht, Which

make life worth . . en - joy - - ing. The cares of to-day, Old mor-al-ists say, Are

make life worth en - joy - - ing. The cares of to-day, Old mor-al-ists say, Are

make life worth en - joy - - ing. The cares of to-day, Old mor-al-ists say, Are

make life worth en - joy - - ing. The cares of to-day, Old mor-al-ists say, Are

p leggiero *cres.*

p leggiero *cres.*

p leggiero *cres.*

p leggiero *cres.*

p *cres.*

quite e-nough to per-plex one; Then drive to-day's sor-row A-way till to-mor-row, And

quite e-nough to per-plex one; Then drive to-day's sor-row A-way till to mor-row, And

quite e-nough to per-plex one; Then drive to-day's sor-row A-way till to-mor-row, And

quite e-nough to per-plex one; Then drive to-day's sor-row A-way till to-mor-row, And

Vivacissimo *f*

Vivacissimo *f*

then put it off . . . till the next one.

then put it off . . . till the next one.

then put it off . . . till the next one.

then put it off . . . till the next one.

p

Vivace *mf* *cres.*

Some plod-ding old crones, The heart-less drones, Ap - peal to my cool re - flec-tion, And

mf *cres.*

Some plod-ding old crones, The heart-less drones, Ap - peal to my cool re - flec-tion, And

mf *cres.*

Some plod-ding old crones, The heart-less drones, Ap - peal to my cool re - flec-tion, And

mf *cres.*

Some plod-ding old crones, The heart-less drones, Ap - peal to my cool re - flec-tion, And

Vivace *mf* *cres.*

p *f*

ask me whether Such nights can ev - er Charm so - ber re - col - lec - tion. Yes,

p *f*

ask me whether Such nights can ev - er Charm so - ber re - col - lec - tion. Yes,

p *f*

ask me whether Such nights can ev - er Charm so - ber re - col - lec - tion. Yes,

p *f*

ask me whether Such nights can ev - er Charm so - ber re - col - lec - tion. Yes,

p **Poco meno mosso** *a tempo*
mf. cres.

yes, I cry, I'll grieve and die When those I love for - sake me, But while friends so dear Sur -

p *mf. cres.*

yes, I cry, I'll grieve and die When those I love for - sake me, But while friends so dear Sur -

p *mf. cres.*

yes, I cry, I'll grieve and die When those I love for - sake me, But while friends so dear Sur -

p *mf. cres.*

yes, I cry, I'll grieve and die When those I love for - sake me, But while friends so dear Sur -

Poco meno mosso *a tempo*
mf. cres.

- round me here, Let care, if he can, if he can, if he can, if he

- round me here, Let care, care, let care, if he

- round me here, Let care, if he can, if he can, if he

- round me here, Let care, if he can, if he can, if he

f

can, if he can, o'er - take me. The cares of to-day, Old mor-al-ists say, Are

p leggiero

can, if he can, o'er - take me. The cares of to-day, Old mor-al-ists say, Are

p leggiero

can, if he can, o'er - take me. The cares of to-day, Old mor-al-ists say, Are

p

can, if he can, o'er - take me. The cares of to-day, Old mor-al-ists say, Are

leggiero

p

quite e-nough to per - plex one; Then drive to-day's sor - row A - way till to mor-row, And

quite e-nough to per - plex one; Then drive to-day's sor - row A - way till to mor-row, And

quite e-nough to per - plex one; Then drive to-day's sor - row A - way till to mor-row, And

quite e-nough to per - plex one; Then drive to-day's sor - row A - way till to mor-row, And

quite e-nough to per - plex one; Then drive to-day's sor - row A - way till to mor-row, And

cres. molto

then put it off . . . till . . . the next one.

then put it off . . . till . . . the next one.

then put it off . . . till . . . the next one.

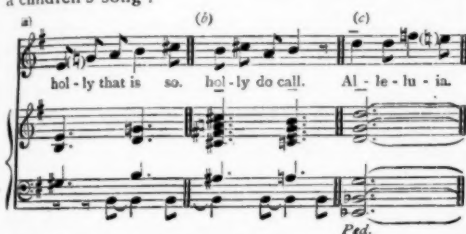
then put it off . . . till . . . the next one.

p *f* *p* *f* *p*

(Continued from page 1104)

'All in a garden green.' These show the taste and fancy we expect from the composer. Herbert Howells is responsible for three—'Sing Ivy,' 'Swedish May Song,' and 'First in the Garden.' William H. Harris has provided a spirited setting of 'The Huntsman's Song' ('Up, up, ye dames').

Thomas Wood writes bold music with a modal flavour for Drayton's 'To the Virginian Voyage' ('You brave heroic minds') and the old ditty, 'The Lowlands of Holland.' Herbert Howells's 'Holly Song' is spoilt for me by some apparently gratuitous dissonances. I may be old-fashioned, but I have yet to be converted to such progressions as these in a children's song:



Mr. Howells is seen to better advantage in three songs issued by Augener—'Mother, mother,' an old rhyme set for unison-singing; 'Sing lully by, lully,' for S.S.; and 'Bells' (S.S.), a captivating setting of the old jingle about London bells, with cunning sonorities in the pianoforte part. Two other good songs for S.S.A. are Edgar L. Bainton's 'Summer' (unaccompanied) (Joseph Williams) and E. T. Sweeting's 'The Wind' (Year-Book Press). All the above songs have an accompaniment unless otherwise stated.

Alfred Mistowski's 'Ode to Loreto,' 'specially written for the Loreto Convents,' is for mezzo-soprano solo, S.S.A. chorus, and pianoforte (and strings *ad lib.*). The same composer has set for S.S.A. (unaccompanied) Tennyson's 'Who would be a merman bold?' (Chester). H. G.

ORGAN MUSIC

Felix Borowski achieved such success with a couple of Sonatas some years ago, that one takes up his third with high expectations—expectations which are far from being realised, unfortunately. The work opens in an arresting manner with a strong diatonic theme, but invention seems to give out very soon, and we meet with a good deal of weak padding, most of it reminiscent of similar and better passages in the two previous Sonatas. The Intermezzo is better—a pleasant movement with a good deal of rhythmic interest in its main theme. The *Andante* is unequal, and the *Finale*, which has a promising *Allegro brillante* theme, soon becomes loose in structure and commonplace in material, the second subject, with its repeated chord accompaniment being banal. Long before the end is reached we tire of the strings of big chords. Something far better than this is expected of M. Borowski. The publishers are the Arthur P. Schmidt Co., who send also 'Twenty-five Melodic Studies,' by Edwin Hardy—based on pedal-scales and trio-playing of no particular freshness, but well graded and useful.

Otto Olsson is another composer of whom we expect much. His Sonata in E (Augener) shows serious purpose, but is unequal. The long, first movement is too disjointed, chiefly owing to the large number of full closes. Moreover the thematic

material is hardly strong enough to stand the ordeal of sonata form. The middle movement is a 'Meditation-Fugue'—an original conception well carried out. This thoughtful and expressive movement would make an excellent quiet voluntary. The *Finale, Allegro con brio*, has a capital main theme delivered by the pedals, and is altogether above the average of this type of toccata finale. Given the right, clean, vigorous playing it would come off well.

C. H. Kitson's 'Passacaglia and Fugue' (Augener) is written with the neatness and skill that are to be expected from such a source. The Fugue belongs to the not very common triple brand, one of its subjects being the Passacaglia theme. Some people will call the work dry, but there is a lot to be said for essays in this strict form, so far as organ music is concerned, because the instrument is above all suited for the delivery of material in which the effect is logical rather than emotional. Moreover, so much modern organ music is thrown together so casually that one is glad to meet with a work in which every note contributes something to the structure. Dr. Kitson's work is quite short—the two movements fill only seven pages—and would make an admirable study. (In the Fugue the first and second subjects are indicated, but not the third. It makes its first appearance in the R.H. at the end of line 3, page 5.)

It is good to have the organ music of some of our 18th-century Church composers revived, but I am not quite convinced that Jonathan Battishill's Voluntary in A (Augener) is as good a specimen as could have been found. Certainly it shows him below the level of the best of his fine anthems. There is good stuff in it, but one has had rather too much of the key of A by the time the end of the eight pages is reached. Mr. Heathcote Statham is its editor.

J. Stuart Archer has made an easy and effective arrangement of the familiar 'Hindoo Song' from Rimsky-Korsakov's 'Sadko' (Paxton).

There is such a wealth of fine three-part writing in Bach's organ music that it seems scarcely necessary to take a couple of his Two-Part Inventions and turn them into Trios, as A. Livingstone Hirst has done (Collard Moutrie). H. G.

FULL SCORES

High praise has already been given to the pocket full scores in the Vienna Philharmonic Edition. Two further examples have been received—Haydn's Mass in B flat (known as the 'Theresa') and Mozart's 'The Impresario.' Each contains a preface in English, French, and German; and by way of frontispiece, the Haydn Mass has a photograph of the Church at Eisenstadt, for which the work was written; the Mozart contains a portrait of the librettist, Stephanie. As in the previous examples of these scores, binding, print, and paper are first-rate. The edition is stocked at Novello's.

Messrs. Durand send a miniature score of Roger-Ducasse's 'Poème Symphonique' for orchestra on the name FAURÉ; and from Augener's comes in a similar form Frank Bridge's arrangement for string quartet of 'The Londonderry Air.'

The two books of the '48' in the Harold Brooke edition are now obtainable in one volume, bound in cloth (Novello). Here is an obvious choice for those in search of a handsome gift for a musician.

THE NORWICH FESTIVAL

BY HERBERT THOMPSON

After a lapse of thirteen years the Norfolk and Norwich Musical Festival was resumed during the last week in October, with such crowded and enthusiastic audiences that there could be no doubt that local feeling was strongly in favour of its continuance. This event had a peculiar interest in that it marked the centenary of the institution becoming a triennial Festival.

The programme was varied and generally interesting. It began in rather stereotyped fashion with 'Elijah,' but this oratorio, which suffers so much from over-familiarity, met with a performance that illustrated how Sir Henry Wood leaves nothing to chance. (On the previous evening he had all the principals together at the full rehearsal, and the concerted pieces, which so often suffer from lack of preparation, were all tried over.) An outstanding feature of the occasion was the very distinguished performance of the part of the Prophet by Mr. Horace Stevens, who put great intensity into his reading. For me, however, the one unforgettable episode was the scene with the Widow, in which Miss Maggie Teyte—who is said to have had no previous experience in oratorio—gave us a genuine thrill by her moving interpretation of the part. Without a shade of exaggeration, she put a note of anguish into her appeal, and of joy when it met with success, that moved even the most hardened critic. Of the other choral works the most important and exacting was Beethoven's Mass in D. One remembers the time when this would have been entirely beyond the powers of the Norwich choir, but, though the material necessarily remains very much the same, its efficiency has been advanced beyond recognition under Sir Henry Wood's influence, and, after careful and thorough rehearsal, the singing of even this exhausting work was informed with an intelligence that never flagged. The quality of the singing may be less beautiful than that which may be found in the West of England, less forceful than that of Yorkshire, but if the choruses in the Mass were not devoid of a certain sense of effort, yet they were always musicianly and expressive, and did credit to the thorough drill to which the painstaking choirmaster, Dr. Haydon Hare, had subjected the singers. Another test was in Bach's unaccompanied Motet, 'Jesu, Priceless Treasure,' which from a technical point of view was a very meritorious performance, although Dr. Hare, who conducted, made but little effort to develop the expressive side of the music. Sir Henry Wood, on the other hand, exerted himself to realise the dramatic qualities of Bach's 'St. John' Passion, on the whole with great success. I am still not reconciled to his treatment of the Chorales when he allots some to solo voices, which seems to me to obscure their fundamental character as representing the voice of the congregation; but here, as always, one could not but give him credit for having carefully thought out his reading, and for securing the effect he intended. His use of the organ to accompany the Saviour's words, and of the strings in the other recitatives, was quite appropriate, and I imagine he could quote the usage of Bach's time for employing trombones to sustain the voices in Church music. At the opposite pole in character was Verdi's 'Requiem,' of which Sir Henry gave a reading that was completely in accord with the highly emotional nature of the music. Native composers

were strongly represented by three of the most remarkable works of recent times—Elgar's 'Dream of Gerontius' (with Mr. John Coates at his best in a part which he has made his own); Vaughan Williams's 'Sea' Symphony; and Holst's 'Hymn of Jesus.' Dr. Vaughan Williams conducted one of the best performances of his strikingly poetic and picturesque work that I have yet heard, but the 'Hymn of Jesus' failed to carry conviction. The choir was not at home in it, and the place was unfitted to produce the right atmosphere. Of the composer's absolute sincerity I have no doubt, and this reconciles one to what might otherwise seem mere eccentricity; but the work, with its primitive, mystical quality, demands a suitable environment, and this is not the concert-room—even though, as in this case, it may be a converted (or perverted?) Church. In a spacious, dimly-lighted Norman Cathedral it would seem quite in accord with its surroundings, and in the two performances it has received at Hereford Festivals this ideal has been approximated, with a success not attained elsewhere.

The outstanding success of the Norwich Festival was, to me, the admirable work done by the New Queen's Hall Orchestra. Sir Henry Wood had it in the hollow of his hand. The finish of the playing, and especially of the accompanying, was delightful. Madame Suggia gave Elgar's Violoncello Concerto, Madame Fachiri and Miss d'Aranyi Bach's Concerto in D minor for two violins, and M. Cortot Saint-Saëns's C minor Pianoforte Concerto, and these fine artists were heard to all the greater advantage because of the nicety of the orchestral playing. César Franck's Symphony and Berlioz's 'Symphonie Fantastique' were among the orchestral pieces, and there was a particularly well selected and arranged concert of Wagner pieces. Brahms's C minor Symphony was also in the programme, and a well-deserved compliment was paid to Dr. Bates—the organist of Norwich Cathedral, who has done much to sustain the reputation of Norwich as a musical centre—by inviting him to conduct it. Unfortunately, however, he seemed hardly to appreciate the vitality of this noble work, and in his evident desire to realise its gravity did less than justice to the colour and grace that belong to it. Berlioz, on the other hand, had a most brilliant interpretation. If his Symphony still failed to impress me as an inspired work, it was not the fault of the performance. Mr. Frank Bridge conducted a very exhilarating performance of his picturesque orchestral suite, 'The Sea,' and another very effective performance was that of Strauss's 'Don Juan.' Dame Ethel Smyth conducted her 'Boatswain's Mate' Overture, coupled with the Prelude to Act 2 of 'The Wreckers,' and Mr. E. J. Moeran the first performance of a new Orchestral Rhapsody in E. Mr. Moeran has a close connection with Norfolk, and has made a first-hand study of its folk-lore, the influence of which is felt in some of his themes, which have a pleasant flavour of rusticity and are handled with ability. There is charm and colour in the music, although a certain lack of coherence, which is perhaps more apparent than real, may be set down as a fault. The second 'Brandenburg' Concerto in F, in which the solo parts were artistically played by Messrs. Sons (violin), Murchie (flute), Goossens (oboe), and Gyp (trumpet), was another orchestral piece the finished performance of which left a very pleasant impression.

There was a generous list of principal vocalists. In addition to those already named were Mesdames Austral, Bilsland, Silk, and Carrie Tubb (sopranos), and Balfour, Brunskill, Desmond, Furmedge, and Lett (contraltos); and Messrs. Tudor Davies, Hyde, Mullings, and Winter (tenors), and Norman Allin, Heyner, McEachern, Radford, and Harold Williams (basses). The result was that there were very few square pegs in round holes, each vocalist being well chosen for his or her respective task. An interesting innovation was that each part of the morning concert was heralded, after the Bayreuth fashion, by fanfares for eight brass instruments and side-drum, arranged by Sir Henry Wood from themes in the works about to be heard. Some were more effective than others, one from the opening bars of the 'Sea' Symphony particularly so, and they added to the festive character of the occasion. The presence of H. M. The Queen at one concert emphasised the local connection of our Royal house with the county, and the fact—more, I imagine, than a mere coincidence—that the office of Lord Mayor was for the first time held by a woman, Miss Ethel M. Colman (who has, with her sister, Miss Helen Colman, always taken a warm interest in the Festivals), is one which deserves recording.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Members and friends are cordially invited to attend the distribution of Diplomas to successful candidates at the Fellowship, Associateship, and Certificate Choir-Training examinations, on Saturday, January 24, 1925, at 11 a.m. The President, Dr. H. W. Richards, Warden of the R.A.M., will deliver an address on 'The Organist—Artist and Citizen,' after which Mr. H. F. Ellingford, organist to the City of Liverpool, at St. George's Hall, will play upon the College organ the following pieces selected for the July Examination, 1925:

FELLOWSHIP

Prelude and Fugue in G minor ... *J. S. Bach.*
(Novello, Book 8, p. 112.)
Minuet from Sonata No. 1, in F major... *Stanford.*
(Augener.)

Overture to 'Otho' (arr. by W. G. Alcock) *Handel.*
(Novello.)

ASSOCIATESHIP

Variations 1 and 2, 'Vom Himmel Hoch' *J. S. Bach.*
(Novello, Book 19, p. 73.)

Adagio in E major ... *Frank Bridge*
(Novello.)

No tickets are required.

Choir-Training Certificate examination held on November 3: passed, W. R. Davey.

H. A. HARDING, *Hon. Secretary.*

We have received from the Wesley Guild Headquarters, Oxford Chambers, Leeds, a booklet entitled 'Suggestions for Musical Evenings,' by the Rev. J. E. and Mrs. Crawshaw. It contains some excellent general hints, and a number of schemes, such as 'Christmas in Literature and Song,' 'The tunes John Wesley sang,' 'Handel known and unknown' (a particularly good one), 'Bells in Music and legend' (here the suggested programme would be much improved by the addition of a few of the many excellent organ pieces based on chimes), 'Evenings' with Schubert, Schumann, &c. The hymn-tunes recommended are not all of the best quality. All who are responsible for the arranging of music in connection with clubs, guilds, &c., will find this pamphlet useful and practical. No price is mentioned, so presumably it may be had free.

We are glad to hear that a movement is on foot to present Mr. Ralph Morgan with a testimonial in recognition of his work for music at Bristol. During the past twelve years fortnightly recitals have been given on the splendid organ at St. Mary Redcliffe. Mr. Morgan himself was usually the player, but occasionally visiting organists of distinction were heard. The audiences at these recitals are among the largest of any recitals of the kind, and it is worth noting that this remarkable public following has been brought about without 'playing to the gallery.' Mr. Morgan has for years done this and other extra work without remuneration. A large and influential committee has the testimonial in hand. Donations may be sent to the treasurer, Mr. A. S. Ray, 18, St. Augustine's Parade.

At the United Methodist Church, Sandyford, Newcastle-on-Tyne, on October 22, a new organ, memorial screens, and choir-stalls were dedicated. The organ is in memory of the late John George Benson, organist of the Church for forty-six years; the screens are the gift of members of the family of the late J. G. Watson and Mrs. Watson. Mr. James M. Preston gave the opening recital, playing Sullivan's 'In Memoriam' Overture, Arensky's Variations on a Theme of Tchaikovsky's, Karg-Elert's 'Pastorale, Recitative, and Choral,' Ferrari's Fantasy on French Folk-Songs, and the Pastorale and Finale from Guilmant's first Sonata. The organ was built by Messrs. Blackett & Howden, of Newcastle, and is a three-manual of thirty-three stops.

The St. Michael's Singers and their conductor, Dr. Harold Darke, gave a four-days' Bach Festival, at St. Michael's, Cornhill, on November 4-7. Nothing in the music of London during the present season has more worthily succeeded than this. The music, culminating in the B minor Mass on the last day (this took place at St. Martin-in-the-Fields) was invariably well performed, and the Church was always crowded with listeners. The solo singers for the Mass were Miss Elsie Suddaby, Miss Margaret Balfour, Mr. John Adams, and Mr. Stuart Robertson.

The organ at Christ Church, Ealing, was re-opened on October 9 after cleaning, &c., by Messrs. Henry Willis & Sons and Lewis & Co. The console has been moved, a new pedal-board added, and the reeds re-voiced. Mr. Harold E. West gave a recital, his programme including Hollins's Concert Rondo, two Preludes by Vaughan Williams, Wolstenholme's 'Fantaisie Rustique,' &c. Boys from the London Choir School sang 'Let the bright seraphim,' Nares's 'The souls of the righteous,' and Parry's 'Jerusalem.'

Mendelssohn's 'Athalie' was performed at Albion Congregational Church, Ashton-under-Lyne, on October 26, the occasion being the Choir anniversary. The soloists were Miss Edith Garside, Madame Elsie Harrop, and Miss Leonora Hague; the Rev. W. J. Farrow acted as Reader, and Dr. T. Keighley was at the organ.

The combined choirs of Alnwick and district, numbering about three hundred voices, held a Festival Service at Alnwick Parish Church on November 5. The music included Walmisley's Magnificat and Nunc Dimittis in D minor and Bairstow's 'Save us, O Lord.' Mr. G. C. Gray conducted, and Mr. Jack Burn was at the organ.

Mr. H. V. Spanner will include the test-pieces for the January R.C.O. Fellowship examination in the programme of his recital at the National Institute for the Blind, Great Portland Street, on December 3, at 3 o'clock. It will be remembered that the organ at the Institute is a replica of that at the College—a fact that makes Mr. Spanner's performance especially instructive.

Parts 1 and 2 of the 'Christmas' Oratorio will be sung at St. Alban's Abbey by the local Bach Choir on December 16, at 8 o'clock. There will be a full orchestra; the soloists will be Miss Janet Powell, Mr. Edward Gooding, and Mr. Stuart Robertson; Dr. Harold Darke will be at the organ; and Mr. W. L. Luttman will conduct.

In the November issue of the *Beacon* (a journal devoted to the interests of the blind) appears an excellent biographical article on William Wolstenholme, with a portrait. We are glad to hear that the London Society of Organists has made Mr. Wolstenholme its president for 1925.

In our report last month of the opening of the new organ at Eton College we said the opening recital was given by Mr. Bernard Johnson. This was a slip, which we regret; the player was of course Mr. Basil Johnson, the Precentor of the College.

A Festival Service of choirs in the Chigwell Rural Deanery took place at Loughton St. Mary's Church on November 1. About two hundred singers were present. Mr. Henry Riding conducted.

The organ at St. Mark's, Portsmouth, has been reconstructed by Messrs. Rushworth & Dreaper. It is now a three-manual with thirty-seven stops and over twenty pistons.

Mr. Herbert Hodge will play all the R.C.O. January test-pieces at his recitals at St. Nicholas Cole Abbey during December (Tuesdays, at 1).

'The Hymn of Praise' will be sung at St. Matthias, Richmond, by the Oratorio Choir, at Evensong, on December 14.

Parts 1 and 2 of the 'Christmas' Oratorio will be sung at St. Stephen's, Bow, on December 28, at 6.30 p.m.

ORGAN RECITALS

- Mr. Lionel Ladbroke, All Saints', Southampton—Fantasia with Choral, *Henry Smart*; Fantasia and Toccata in D minor, *Stanford*; Postlude, *W. G. Alcock*.
- Mr. W. O. Minay, St. Margaret's, Westminster—A *Bach* programme: Prelude and Fugue in E minor ('The Wedge'), Trio-Sonata No. 1; Toccata and Fugue in D minor ('Dorian'); and four Choral Preludes.
- Mr. A. E. Jones, Town Hall, Bolton—Toccata and Fugue in D minor, *Bach*; Carillon, *William Faulkes*; Finale in D, *Lemmens*.
- Dr. H. C. L. Stocks, St. John's, Old Colwyn—Prelude on Croft's 130th, *Parry*; Toccata in F, Choral Prelude, 'My inmost heart doth yearn,' and Fugue in G minor, *Bach*.
- Miss Lilian Coombes, St. Lawrence Jewry—Concerto in G minor, *Handel*; 'St. Anne' Fugue, *Bach*; Allegro (Symphony No. 8), *Widor*.
- Mr. Arthur G. Gilbey, All Hallows', Bromley—'Suite Gothique,' *Boellmann*; Grand Chœur in D, *Guilman*; Fantasia in F, *Best*.
- Mr. John E. Byron, St. Michael and All Angels', Sutton-in-Ashfield—Prelude on 'St. Michael,' *John E. West*; Prelude and Fugue in D minor ('Fiddle' Fugue), *Bach*; 'Sursum Corda' and 'Alla Marcia,' *Ireland*.
- Mr. F. Dalrymple, Tredegarville Baptist Church, Cardiff—Choral No. 3, *Franck*; Allegro (Sonata No. 5), *Bach*; Sonata No. 9 (omitting 'Phantasia'), *Rheinberger*; Concerto in D minor, *Handel*.
- Mr. Cyril Pearce, St. Mary's Baptist Church, Norwich—Maestoso and Allegro, *Handel*; Prelude in E minor, *Bach*; Sonata No. 12, *Rheinberger*; Finale (Organ Sonata in G), *Elgar*.
- Mr. Paul Rochard, Kendal Parish Church—Sonata No. 2, *Guilman*; Sonatina (from 'God's time is the best'), *Bach*; 'Fantaisie Dialoguée,' *Boellmann*; Passacaglia, *Reger*.
- Mr. Herbert Westerby, St. Stephen's, Walbrook—Choral Melody in A, *C. F. Waters*; Prelude in C minor, *Bach*; Concert Rondo, *Hollins*.
- Mr. Wilfred Arlom, Christ Church, St. Laurence, Australia—Sonata No. 6, *Rheinberger*; Passacaglia and Fugue in C minor, *Bach*; 'Chant de Mai' and Menuet Scherzo, *Jongen*; Grande Pièce Symphonique, *Franck*.
- Miss Marjorie T. Renton, St. Stephen's, Walbrook—Pastorale, *Franck*; Choral-Prelude on 'Ein Feste Burg,' *Karg-Elert*; Rhapsody No. 3, *Saint-Saëns*; Toccata in F, *Bach*.

- Mr. W. Hyslop Mundell, Kilmacolm Parish Church—Pastoral Sonata, *Rheinberger*; Toccata, Adagio, and Fugue in C, *Bach*; Five Variations on a Scots Air ('Gala Water'), *Archer*; Finale in B flat, *Wolstenholme*.
- Mr. G. W. Harris Sellick, St. Mary Magdalene, Ashton-upon-Mersey—Festival Prelude on 'Der Hölle Pforten sind zerstört,' *Karg-Elert*; Allegro (Symphony No. 6), *Widor*; Legend, *Harvey Grace*; Symphonie Gothique, *Godard*.
- Mr. Herbert Hodge, St. Stephen's, Walbrook—A *Bach* programme: Prelude and Fugue in C; Trio in C minor; Choral-Prelude, 'In Thee is bliss'; Fugue in F; Sonata in E flat; Prelude and Fugue in B minor.
- Dr. E. C. Bairstow, Harrogate College for Girls—Overture to 'Athaliah,' *Handel*; Choral-Preludes on 'Old 130th,' *Charles Wood*; 'Veni, Emmanuel,' *Bairstow*; 'Lord Jesu Christ, turn to us,' *Bach*; 'Lift high thy gates,' *Karg-Elert*; Fantasia and Fugue in G minor, *Bach*; Prelude and Toccata in D minor, *Stanford*.
- Mr. G. F. Brockless, Parish Church, Hornsey—Elegy, *Bairstow*; Pastel No. 3, *Karg-Elert*; Overture, *Faulkes*.
- Mr. W. J. Lancaster, Bolton Parish Church—Organ Concerto in F, *Handel*; Fantasy-Prelude, *Macpherson*; Andantino, *Frank Bridge*; Toccata-Prelude on 'Pange Lingua,' *Bairstow*; Fugue in B minor, *Bach*.
- Mr. E. A. Moore, St. Luke's, Manningham—Prelude and Fugue in G minor, *Bach*; Réverie in A flat, *E. A. Moore*; Gavotte Moderne, *Lemars*; Prayer and Cradle Song, *Guilman*.
- Mr. Denis J. Reed, Emmanuel Parish Church, Exeter—Toccata (Sonata No. 14), *Rheinberger*; Fugue in E flat, *Bach*; March for a Church Festival, *Best*.
- Mr. W. Brennand Smith, St. Austell Parish Church—Introduction and Fugue in F sharp minor, *Handel*; Prelude on 'Martyrdom,' *Parry*; 'Pièce Héroïque,' *Franck*; Three Sea Pieces, *MacDowell*.
- Mr. Henry Riding, St. Mary Abchurch, E.C.—Pilgrims' March ('Italian' Symphony), *Mendelssohn*; 'Ode to the Air,' *E. C. Ford*; Fugue in D, *Thomas Adams*; Fantasia, *F. E. Gladstone*.
- Mr. Allan Brown, City Temple—Overture to the 'Mastersingers,' *Wagner*; Adagio (Symphony No. 6), *Widor*; Fugue in G minor, *Bach*; Intermezzo (Sonata No. 8), *Rheinberger*; Finale in B flat, *Wolstenholme*.
- Mr. T. Newbould, St. Paul's, King Cross, Halifax—Choral Song and Fugue, *S. S. Wesley*; Légende, Berceuse, and Carillon, *Vierne*; Concert Overture in C minor, *H. A. Fricker*.
- Dr. Chastey Hector, Brighton Parish Church—Festival Prelude, *Dunhill*; Prelude and Fugue in D minor ('Fiddle' Fugue), *Bach*; Réverie and 'Allegro Marcatissimo,' *Strauss*.
- Dr. Gordon A. Slater, Boston Parish Church—Toccata and Fugue in D minor, *Bach*; Elegy, *Bairstow*; 'Il Sposallizio,' *List*.
- Mr. H. Cyril Robinson, St. John's, Barmouth—Phantasia (Sonata No. 12), *Rheinberger*; Prelude, Fugue, and Variation, *Franck*; Psalm-Prelude No. 3, *Howells*; Pilgrim's Progress (Part 1), *Ernest Austin*; 'Pièce Héroïque,' *Franck*. Mrs. Wade Roberts and Dr. J. R. Heath played Largo, from Concerto for two violins, *Bach*; Largo and Allegro (Sonata for two violins), *Handel*.
- Mr. Herbert Hodge at St. Nicholas Cole Abbey—'Song of Triumph,' *John E. West*; Sonata, *Elgar*; Air with Variations, *Faulkes*; and a Handel programme.
- Mr. Noel Ponsonby, St. Mary-le-Bow, Cheapside—Preludes and Fugues in C major and B minor, two Choral-Preludes, and Fantasia on Kyrie 'God the Holy Ghost,' *Bach*; and three Choral-Preludes in C, *Alan Gray*.

APPOINTMENTS

- Mr. Richard H. Kay, Director of Music at Tonbridge School.
Mr. Percy West Taylor, Borough Organist of West Ham.

In our November number we announced the appointment of Mr. C. H. U. Embery to All Saints', North Peckham. The information was sent to us in the usual way, and we accepted it. Now Mr. Ernest H. Cullum writes to say that he is organist at All Saints', and that Mr. Embery has not been connected with that Church since last March.

SIR,
aggress
definite
at all,
prove to
heard th
the use
to fill
whose
of the r
the caus
Failure
attempt
by corr
the 'bro
which,
about th
their be
first evi
note at
gradual
usable a
leading
efficient
A to di
musical
keenly
music, a
'life' if
Boys wh
the voi
careful
one will
through
the way
to the u
dozen in
quiet, su
in elem
good use
recently
Bach's
be taken
being m
raises th
which do
Lastly
fine Ch
Elizabeth
If we v
General
is the al
out, I r
own case
attract t
took ove
support
really go
Sunday,
and thro
and plea
'Choir
trouble o
Novem

Letters to the Editor

THE ALTO DIFFICULTY

SIR,—According to my experience there is no reason why 'alto'—sung by boys with breaking voices—need be either aggressive, feeble, or unreliable. Boys whose voices have definitely broken are, of course, best employed, if employed at all, in singing either tenor or bass, unless, indeed, they prove to be that *rara avis*, a natural alto; though I have heard that great authority, Sir Walford Davies, advocate the use of one or two self-sacrificing basses singing falsetto to fill in the otherwise missing alto part. In using boys whose voices are breaking, there comes a time when a part of the register passes out of control. This factor is usually the cause of the aggressive tone referred to by 'Choirmaster.' Failure to produce a note in the head-voice leads to an attempt to sing it 'off the chest,' but this can be avoided by correct training in the 'treble' stage. In many cases the 'break' in a boy's voice manifests itself at about F or G, which, though in the lower part of the treble register, is about the middle of the alto register. I train boys to use their head-voice below this point, with the result that the first evidence of a boy's voice 'going' is often a loss of a note at the top. In cases like this the boy's range gradually drops, the lower part remaining as good and usable as ever. At the present moment I have my two leading boys of last year singing alto most pleasantly and efficiently, though their upper range has dropped from A to D. It is just at the 'breaking' age that the boy's musical perception is usually greatest. He is becoming keenly aware of the abstract beauty and significance of music, and it is best that there should be no gap in his choir 'life' if injury to his voice in after years can be avoided. Boys who in spite of correct training develop a 'hole' in the voice when the breaking-point begins to show, need careful watching, and if necessary should be rested; but one will be very unlucky if among the many boys who pass through his hands as trebles half-a-dozen do not go in the way I have described. 'Feeble' tone in the alto, due to the use of boys for the part, is best met by using half-a-dozen instead of 'a couple' of boys, and insisting on a quiet, small share from each. If the boys are given practice in elementary sight-singing as trebles, they will put it to good use as altos. The boys I have before mentioned quite recently made a most excellent shot at the alto part of Bach's Christmas Oratorio at sight, and I think this may be taken to be as stiff a test as is likely to be needed. A part being missing through the absence of all its representatives, raises the general issue of discipline and *esprit de corps*, which deserves a letter to itself.

Lastly, the fact remains that the great mass of fine Church music available, including the wonderful Elizabethan school, has been written in four-part harmony. If we would do it at its best, alto is vitally necessary. Generally speaking, the finer the music the more essential is the alto part. Apart from the suggestions I have thrown out, I rather fancy that 'Choirmaster' will find, as in my own case, the mere regular performance of good music will attract to his choir real, natural altos. Two years ago I took over a choir with none. With the sympathy and support of a musical vicar I have gradually introduced a really good musical service, including an anthem every Sunday, with the result that I have now three natural altos and three boy altos, the latter being quite as efficient and pleasant to listen to as the former. I can assure 'Choirmaster' that no part in the choir gives me less trouble or is more efficient than my 'alto.'—Yours, &c.,

November, 1924.

'EAST END.'

'THE ENGLISHNESS OF PARRY'

SIR,—Has not the writer of the article on 'The Englishness of Parry' made a strange omission in his reference to the influence of Nature upon the composer? Is it quite true that 'in such a country [i.e., the Cotswold Hills] Parry spent the greater portion of his days'? Parry had a house at Rustington, Sussex, for some time, and though he lived much of his life among the Cotswold Hills, he also spent many days by the sea, and a great many hours in

the sea, on the Sussex coast. I remember (about the late 'seventies) often seeing him half-a-mile or more from the shore, swimming about by himself, with all an Englishman's enjoyment of the water, and an evident appreciation of it not from a 'holidayite's' point of view, but from that of a dweller by the sea. He was, indeed, so much a lover of the sea and so proficient a swimmer that my brothers and I, with boylike hero-worship, always called him 'Captain' Parry, imagining that he must have been a sailor!

Mr. Brent-Smith's article begins with the quotation: 'We are what suns and winds and waters make us.' I suppose the word *waters* refers to the sea, which has had a greater power in moulding English character than all our hills and rural scenery together, and after such a quotation to leave out all reference to the sea in connection with Parry's life is a strange omission indeed.

If Nature in the form of hills and country scenery had an influence upon this English composer, surely Nature in her very different garb of the sea had equally strong sway? It might be worth while examining Parry's music to discover wherein the country and wherein the sea had the predominating influence.

I do not know how long Parry lived at Rustington, nor how many months of the year he lived there, but I believe he owned the house (his home by the sea) down to the late years of his life.—Yours, &c.,

Selsey Rectory, Chichester. K. H. MACDERMOTT.

November, 1924.

P.S.—Since writing the above I have discovered that Parry was born at Bournemouth, so that from a child the sea seems to have had a claim on him.

'A COMMENTARY UPON MENDELSSOHN'

SIR,—May I conclude what I have to say in this discussion by assuring Mr. Foss that my letters have contained no insinuations whatever, and nowhere did I hint that the accompaniment to the song referred to was written by him.

Mr. Foss's explanation of his 'inexplicable activities' does not deny that the *Daily Mail* report is fair. But in any case the title of such a song is sufficient to repel those who believe that it is not in the best interests of Art to use music as an adjunct to the sordid or frivolous, however 'cute' it may be from the 'human, artistic, or antiquarian' points of view, or however profitable from a commercial aspect.

I do not want Mr. Foss to regard my criticism as a personal affair at all, because, had I been writing an article and not a letter, I should have omitted names, and referred to principles only. Mr. Foss is by no means alone among musicians of to-day who seem to possess dual personalities, and I want him to take a sporting view that if he sends a 'big lizzie' into the Mendelssohnian camp he must look forward to one coming over in return.

In conclusion, it is fair for me to say that, in spite of all I have written, I agree with 'Peter Piper' as to the analytical skill and thought involved in Mr. Foss's series of interesting articles.—Yours, &c.,

J. WEARHAM.

28, Mount Ephraim Lane, S.W.16.

November, 1924.

A 'GALLIARDE BY MR. CUTTINGE'

SIR,—In the Euing musical library, now in the possession of the Royal Technical College, Glasgow, there is a bound volume of manuscript music which has some points of interest. A bookseller's note inside the cover describes it thus: 'An old musical manuscript, containing Lute music, oblong folio, in a very prettily tooled and stamped binding of the period of James I.' The book remains still in good condition, although it has evidently had several owners.

It begins with sixty-eight pages of lute music, neatly and carefully written in tablature. Across one of the pages there is written in a vigorous hand: 'Bought of Ferdinando Gunter, May 17, 1690.' Then about the middle of the book, in another handwriting, there are several pages of exercises in figured bass. The bass with the figures is noted in the usual F clef, but the chords are worked out in lute tablature. This naturally shows the tuning of the lute that the writer employed.

On the first blank leaf are the initials 'W. H. Jan. 27 1753.' May this be Dr. William Hayes, who was born in 1706, and died in 1777? Most of the pieces bear no indication of their purpose or of their composers, but one is marked a 'Pauen by Mr. Bulman.' Is this the Baruch Bullman who is mentioned by Mr. Davey? ('History of English Music,' p. 135). Another is marked 'Robin Hood by Mr. Ascue.' But perhaps the most interesting is a 'Galliarde by Mr. Cutting,' of which I quote the opening, and one variation:

TUNING OF THE LUTE.



This is no doubt the Thos. Cutting who is referred to by Hawkins (p. 566, Novello Edition). He speaks of him as an excellent player, who in the year 1607 was in the service of the Lady Arabella Stuart. As compositions by Cutting do not seem to have been published, it may interest some of your readers to see the Galliard and its first variation arranged for the piano-forte.—Yours, &c.,

26, University Avenue, HARRY COLIN MILLER.
Glasgow.

SOME PERSIAN FOLK-SONGS

SIR,—The following may be of some interest. They are three folk-tunes common amongst the natives here, the Sarr tribe of Persians. Their voices are high-pitched, almost without exception, but very few have any idea of music, and a large number cannot even sing anywhere near a given note.

It was difficult to get a definite tune, as, owing presumably to the fact that there is no written music, even the same singer will vary the notes slightly each time he sings. This was especially the case with Ex. 1. I think this has some strength in it. Of course, with all these songs the natives repeat *ad infinitum*.

I do not know whether these tunes are really old or not. The natives are apparently the relics of the time of Cyrus.

EX. 1.

Andante.



EX. 2. About Allegretto or dance.



EX. 3.

Rather slow march time.



—Yours, &c.,

Maidan-i-Naftum, Persian Gulf.
August, 1924.

W. JOYCE.

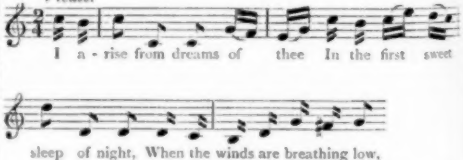
SPREADING THE NEWS

SIR,—The fitting of words to Bach's Fugues seems to me such an admirable idea—especially from the point of view of enhancing the beauty of the music, and (above all) of preserving its pristine bloom—that I feel the matter should not be allowed to rest there.

Think how the sister art of poetry would benefit from the adaptation of this scheme!

I submit that something on the following lines is:

Vivace.



I a - rise from dreams of thee In the first sweet
sleep of night, When the winds are breathing low,

would be much prized, and I should be greatly obliged if you could put me in touch with the proper authorities that would be most likely to welcome such an illuminating method of spreading abroad an appreciation and fuller understanding of all that is finest in poetry.—Yours, &c.,

29, Hilldrop Crescent, N.7.
November, 1924.

FELIX WHITE.

SIR
Prayer
recalls
venera
I acce
disgr
works
Aut
'day
innova
the Ar
be the
centur
them
a later
'If yo
how y
alread
before
but 't
Catho
lookin
Prayer
an ins
happ
loses i
remain
Tha
tradit
treatm
the Ar
Modes
psalter
points
Goa

SIR,
Massi
think
not sta
of mu
author
the ap
is a lit
stands
Musica
find it
compo
interes
then i
The in
of the
there
compo
purpos
And w
men v
art—h
why n
interes
the wo
often
Strang
enterta
superio
criticis

'A N
SIR,
tion o
teacher
origina
The
appeal

CHANTING: A SUGGESTION

SIR,—As I understand it, Mr. Wyatt does not like the Prayer Book psalm-wise 'pointing' of the Te Deum, and recalls certain now proved historical facts connected with that venerable hymn in justification of his dislike. For myself, I accept things as I find them; this is the measure of our disagreement. The Church is not a museum, but a workshop.

Authority, when it gave us the Te Deum in English for use 'daily throughout the year' (this frequency was in itself an innovation), did not say, 'You shall continue to sing it to the Ambrosian chant.' It may have hoped that such would be the case, but in the hurly-burly of the first Reformation century a good many matters of detail were left to settle themselves, Church music conspicuously among them. At a later period Authority does appear definitely to have said: 'If you are going to sing the Te Deum psalm-wise, this is how you are to sing it'—probably standardizing what was already customary: for Lowe (1661) makes it clear that before the Great Rebellion not only settings 'in variety' but 'tunes in four parts' (i.e., psalm chants) were used by Cathedral choirs for this Canticle. Consequently when looking for an example of 'apparently perverse division' in Prayer Book 'pointing' there seemed no reason to refuse an instance from a specially familiar text merely because it happened to be a late arrival—an example which, to me, loses its perversity in use, while to Mr. Wyatt it appears to remain grotesque; this is but a matter of individual taste.

That the Te Deum had for centuries its own single traditional melody surely does not make the psalm-wise treatment of it to other melodies a solecism. For what is the Ambrosian melody at base but a pair of chant-forms in Modes 3 and 4 (the latter of them actually in regular psalter use) decorated with occasional neumes at significant points?—Yours, &c.,
DONALD MACARTHUR.
Goathurst.

November, 1924.

OF WHAT USE ARE CRITICS?

SIR,—'Feste' has no doubt dealt faithfully with Mr. Massi-Hardman on a number of points, but I venture to think that the principal justification of musical criticism is not stated in this amusing little discussion. Surely the use of musical criticism is not to attempt impossibly to set up authoritative standards, or even to guide or help readers in the appreciation of music. To my mind, musical criticism is a little art in itself—of course, a very minor one—and it stands on its own feet by being interesting in itself. Musical criticism is practised because there are people who find it interesting—just in the same way as symphonies are composed and epics written. If there are enough folk interested in musical criticism to make it worth being done, then it is justified like any of the other arts, big or little. The interest lies in seeing the reactions caused in the mind of the fellow human-being by works of music. Of course, there are bad musical criticisms, just as there may be bad compositions adopted by the Universities for curriculum purposes. That does not invalidate all attempts at the art. And what nonsense is this talk about a 'gang.' No two men will have the same impressions from a given work of art—hence the desirability of a whole array of critics. And why not admit that this variety gives at least as much interest to our lives as many little compositions issued by the world's foremost publishing firms (or others). Very often the commentaries of a group of men like Fox-Strangways, Dent, Langford, and Bonavia are far more entertaining—more intelligent, and artistic products of superior human minds—than the works they set out to criticise.—Yours, &c.,

H. JULIAN KIMBELL.

'A NEW SYSTEM OF MUSICAL NOTATION'

SIR,—I have read carefully your explanation and illustration of the 'Parsons Music Notation.' I have been a teacher of music for some thirty-five years, and am the original user of the title 'Music without Tears.'

The system referred to in your October issue does not appeal to me at all, nor do I think the musical world—

teaching and performing—will adopt it, clever as it is. The established 'Old Notation'—called sometimes the 'Pictorial notation' and also the 'Up-and-down notation'—is, to my mind, a perfectly simple, fully comprehensive, and easily-learned notation.

The fault is not in the notation itself, but in the way it is presented by teachers to beginners. The primary fault lies in the way the names of the notes of the staves are taught; and I have not yet seen any published Tutor which appears to me to introduce the beginner to the notation in the easiest and best manner. Owing to this I have for many years used a method of teaching the names of the notes which has never failed. No confusion exists in remembering the difference between the bass and treble staves; sharps and flats are no trouble when properly presented; the clef signs are emphasised as being what they really are—'signs of pitch'; and ledger lines are also easy to learn and remember. My pupils have ranged from five to fifty years of age, of average mental ability, and have turned out uniformly good sight-readers and executants.

The musical public does not want, nor will it tolerate, any 'new notation.' The clever one in question is no improvement on the old; but any method of explaining and simplifying the existing notation will be welcomed and tried.

The particular method used by me has nothing cranky or eccentric about it, and is most simple for beginners of any age. It has been used for years, and has been proved educationally sound. I shall welcome and use any method better than existing ones, and am willing to submit for criticism my own particular method to any publisher who will give it an impartial examination.—Yours, &c.,

396, Strone Road,
Manor Park, E.12.
November, 1924.

C. H. CLARKE.

THE POTENTIALITIES OF JAZZ MUSIC

SIR,—I notice in the 'Ad Libitum' column of the September *Musical Times*, that 'Feste' points out the real weakness of jazz music lies in 'its almost entire absence of musical interest.' Therefore, presumably, jazz music is not composed by musicians as such.

Is it not possible to write jazz music which combines the qualities of good dance music from the point of view of the dancer, with that of good music from the point of view of the musician? The answer must surely be in the affirmative.

Why do not our recognised composers interest themselves in this form of music, and write and publish the ideal jazz? To them it would be a light task—and also, I imagine, a remunerative one.

I remember reading in the *Musical Times* some time ago, when this question was being discussed, that a serious musician would not be willing to stoop to compose this kind of music, as he would consider it slightly beneath his dignity. This is easy to understand, and every one will sympathise. But a composer does not think it beneath his dignity to publish a good hymn-tune or song, just because there are hundreds of other hymns and songs which for sheer futility are far worse than the average jazz. Composers, in most branches of music, are trying to raise the standard—for example, in church and school music—and it seems wrong that dance music should be the one branch left to look after itself. Cannot musicians be persuaded to come to the rescue of this, the most popular form of music, and do for it what they are already doing for the rest of music?—Yours, &c.,

Lamuria, Kenya.

ST. J. H. SHAW.

October, 1924.

MUSIC IN THE CINEMA

SIR,—So much has been said recently regarding the deplorable condition of music in the cinema, that I feel it may be of interest to you to know something of the work of the British Screen Music Society, particulars of which I enclose.

Many eminent musicians, including Mr. Josef Holbrooke, are enthusiastic in the new work, and the leading publishers and producers have extended their approval to the scheme.

The main object of the Society is to frame a definite standard art form for use in the cinema, and the following brief outline will, I trust, be of interest to yourself and perhaps to your many readers.

The new Film Music is divided into three distinct forms :
(1.) Loose leaf theme sets in which the theme (*motif*) is developed in different styles to meet the various situations in which the principal character in a film may find himself. These themes will be used indiscriminately with any film, together with the ordinary numbers from the theatre library, and, being in loose leaf form, several copies of each variation being printed, can be placed here and there in the programme set up for a picture as necessary.

(2.) *Symphonic Film Music.*—This is an orchestral accompaniment in modified Sonata form, the general outline being: Exposition—the first subject, typical of the general atmosphere of a story, and a group of second subjects typical of the principal characters. A Development section, taking up the major portion of the film, in which there is the necessary amount of reference to the first (atmospheric) subject, and working out of the group of second subjects according to the development and working out of their activities of the characters they represent upon the screen. A Recapitulation section is of shorter duration than is usual in classic Sonata form, and, whilst making reference to the atmospheric first subject, is more concerned with the working up of a grand climax of the two principal second subjects—*i.e.*, hero and heroine.

(3.) **Kine-Opera.**—This form is based upon Grand Opera principles, and is a trinity of picture, music, and the new art effects which are carried over the auditorium, thus bringing the audience in the complete scheme of things and affecting other senses than those usually appealed to in public entertainments.—Yours, &c.,

Babbacombe, Torquay.
September, 1924.

EMILE J. BENNET.

F. G. D. writes asking whether Prout's words to the subjects of the '48' are published. We learn they were issued by Vincent's (now Winthrop Rogers), but are now out of print. A similar set of words by C. Egerton Lowe has just been published by Weekes & Co.

Sharps and Flats

Hardly anyone now is writing good music, and certainly no one is writing great music.—*Sir Thomas Beecham.*

As a composer myself, I most emphatically contradict this sweeping assertion. But I know Sir Thomas Beecham of old. He is one of the most hopeless pessimists of the age.—*Algernon Ashton.*

Your article on "Handel and the Blacksmith" interested me because my grandfather, the late J. N. Maskelyne, bought some fifteen years ago an anvil which, he was told, at one time belonged to Powell, the Edgeware blacksmith mentioned by your contributor. He discovered that, if struck in the correct manner, the anvil gave out clearly the notes of the familiar theme in Handel's composition.—*J. N. Maskelyne, jun., in a letter to the 'Evening News.'*

Soprano Solo: 'With verger clad' ('Creation'). Miss —. — *Programme of a Musical Service.*

Not even Worth or Paquin has thought of a creation like this!—*Daily News*.

... two contributions by the Léner String Quartet—*Quartet in D major, by Adagio Cantabile.*—*Gramophone Notes in the 'Sphere.'*

Mr. Arthur Bliss's gifts seem more suited to the Salvation Army and to circuses than to Queen's Hall—but in saying this I hope I am not exaggerating his merits. —*W. J. Turner.*

I remember as a youth joining a society for the consumption of hotpots and the audition of Old English music. From those evenings I learned that whereas there is infinite variety in hotpots there is a certain passionless sameness about glees.—*James Agate.*

I agree that music made for the pianoforte ought to be played on the pianoforte, but I do not like the music and I do not like the pianoforte.—*Arnold Dolmetsch.*

. . . that poor old domestic typewriter, the pianoforte.
Sir Walford Davies.

Yes, my favourite sport is flying. I love almost every popular sport that exists to-day, and I pride myself on my golf handicap, my prowess at lawn tennis, and my mountaineering feats; but my passion for flying excels them all in enthusiasm. I am so very, very happy when I am in an aeroplane.—*Frieda Hempel.*

Air der Bijoux (Jewel Song) Quartet—Seigneur Dieu (Saints Above, what Lovely Germs!).—*Chinese Opera Programme.*

We may accept complete annihilation of tonal logic, or a return to Monteverde, Mozart, or the old Netherlanders. But we will never again set up altars to the empty colossal of Strauss.—*Lazare Saminsky.*

It is well known that the 'mystery' of which Scriabin dreamed all his life, and for which he considered his work a mere preparation, was a sort of liturgical act which had for its aim the annihilation of humanity in a beatitude of cosmic ecstasy.—*Boris de Schloezer.*

A periodical has reached us, addressed to the 'Brightish Music Society,' at a number in Lernal Street. . . 'Lernal Street' may pass. It is the 'Brightish Music Society' that sticks in our gullet.—*The Music Bulletin*, organ of the *British Music Society*.

When is this French invasion due to stop? One would think that all good organ music was made in France; for my part I am rather sick of this modern discordant bunk.—*Joseph C. Beebe, organist, New Britain, Conn.*

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Young lady pianist (E. R. A. M.) wishes to meet violinist and 'cellist for sonata and trio practice.—F. B., 8, Dacre Road, Forest Hill, S.E.23.

Bass-baritone wishes to meet accompanist for mutual practice. Harrow district.—J. W. G., c/o *Musical Times*.
Baritone wishes to meet accompanist for mutual practice. Bach, Strauss, Bridge, Ireland, Parry, &c.—F. G., c/o *Musical Times*.

Good pianist required to complete trio for classical music.
C. ANDREWS, 35, Belitha Villas, Barnsbury, N.1.
Banjoist wants practice with dance band. N.W. district-
93, Chichele Road, Cricklewood, N.W.2.

South Norwood Philharmonic Society (conductor, Mr. E. A. Preston) extends a cordial invitation to singers in all parts. Rehearsals, Mondays, 8.15 p.m., at South Norwood Mission Hall, Portland Road, S.E.25.—Hon. secretary, Mr. E. WILLIAMS, 67, Dalmain Road, Addiscombe, Croydon.

Lady pianist, with wide experience, wishes to join amateur orchestra possessing its own instruments, in London or suburbs.—Mrs. GWYN ROBERTS, The Croft, Pollards Hill, South Norbury, S.W. 16.

⁷Cellist wanted to complete string quartet, classical and modern works.—Miss OXMAN, 33, Culverden Road, Batham, S.W.12.

Young lady singer wishes to meet pianist weekly, for mutual practice.—M., 29, Egerton Gardens, W. Ealing.

Accomplished pianist (gentleman) wishes to join ~~an~~
amateur orchestra. London or N.W. suburbs.—G. A. P.
c/o *Musical Times*.

Highgate (Amateur) Philharmonic Orchestra. Good
enthusiastic, amateur players urgently invited to join the
orchestra—violins, violas, cellos, double-basses, flutes,
oboes, bassoon, brass, and pianist. Rehearsal
Thursdays, near Highgate Tube Station.—CONDUCTOR
27, Anson Road, Tufnell Park, N.7.

Lady pianist, experienced in quartet playing, wishes to join quartet or trio. Good sight-reader. S.W. district.—N. E. E., c/o *Musical Times*.

Wind instrumentalists (principally cornets, horns, and clarinets) are invited to join Church Orchestra at Manor Park. Good library of music. (Conductor, Mr. Bertram Beale.)—Hon. secretary, Miss STREET, 20, Clavering Road, Wanstead Park Estate.

Viola player (or first violin) and second violin (gentlemen) required to complete string quartet. Haydn, Mozart, Beethoven, &c. Paddington district.—D. K. F., c/o *Musical Times*.

The City Temple Choral Society, Holborn Viaduct, E.C., practises every Wednesday evening at 8. Vacancies for all voices, especially tenors and contraltos. 'The Messiah,' 'Christmas' Oratorio 'God's time is the best,' 'The Creation,' and Rossini's 'Stabat Mater.'—Applications to the conductor, Mr. ALLAN BROWN, City Temple, E.C.4.

Wanted alto, tenor, and bass to complete small party of madrigal singers. Meetings, Saturday evenings, at Queen's Park, N.W. Regularity and good reading essential.—T., 10, Colville Gardens, Talbot Road, W.11. The South London Philharmonic Society has vacancies for a few good singers—sopranos, contraltos, tenors, and basses. Rehearsals Wednesday evenings, at Lewisham. Conductor, William H. Kerridge.—Write for prospectus to the hon. secretary, J. W. WATERER, 50, Crooms Hill, S.E.10.

Pianist wishes to meet violinist for mutual practice.—Miss C. JAMES, 61, Cazenove Road, N.16.

Violinist wishes to meet good accompanist for mutual practice of light orchestral works, occasionally with other instruments. Westminster.—SYDNEY BOWER, 8, Ponsonby Terrace, Millbank, S.W.1.

Soprano wishes to meet accompanist for mutual practice.—S.M., c/o *Musical Times*.

ROYAL ACADEMY OF MUSIC

A students' chamber concert was given at Duke's Hall on November 3, when several interesting compositions by students were included in the programme. These comprised a Chorale in B minor for organ, by Owen Franklin, the Variations and Finale from a Pianoforte Sonata in F sharp minor by Reginald King—both of which received admirable interpretations by their respective composers—and three vocal duets by Jessie Furze. Some excellent pianoforte playing was heard in two movements from Beethoven's Sonata in A, Op. 101 (Mr. Gerard Moorat), Schumann's Fantasia in C (Miss Muriel Waine), and two of Chopin's Studies (Miss May Chipperfield). Chamber music was represented by the first movement of Mozart's String Quartet in G, led by Miss Enid Bailey, Handel's Sonata in D for violin and pianoforte, and part of an Eccles Sonata for violoncello and pianoforte. A number of songs by A. Thomas, Meyerbeer, and Debussy, and a vocal duet by Delibes, completed a well-arranged and attractive programme.

A social and musical meeting of the R.A.M. Club took place on Saturday evening, November 1, when, in spite of the inclement weather, a very large gathering of members and friends assembled to hear a selection of chamber music by Mr. J. B. McEwen, performed by the Spencer Dyke Quartet. The programme opened with a beautiful reading of Quartet No. 9, 'Threnody,' and a Suite of Old National Dances and the well-known 'Biscay' Quartet came later in the programme. A delightful selection of French and English songs was contributed by Mr. Roy Henderson (accompanied by Miss Elsie Johnson). At very short notice, Mr. Henderson took the place of Mr. John Booth, who was prevented from singing owing to a severe cold.

The Sainton-Dolby Prize (contraltos) has been awarded to Elsie Black, a native of Glasgow, Leonore Weepie being highly commended and Lilian Ottman commended. The adjudicators were Miss Katie Moss, Miss Gwladys Roberts, and Madame Bertha Moore (in the chair).

The following elections have recently taken place: *Fellows*—Madame Edith Hands, Misses Harriet Cohen, Caroline Hatchard, Ethel Bilsland, Messrs. Thorpe Bates Bertram O'Donnell, and Vivian Langrish; *Associates*—Misses Vera Scrivener, Dorothy Freshwater, Margaret Francis, Dulcie Bowie, Lillian Southgate, Messrs. A. Wesley Roberts, W. Howard Fry, and Michael Head. Sir Alexander Mackenzie has been elected a member of the Board of Directors.

ROYAL COLLEGE OF MUSIC

Shortly before his last illness, the late Cecil Sharp had arranged to give a lecture and a demonstration of Folk-Dancing to the students of the College, at the invitation of the Director, Sir Hugh Allen. The devoted enthusiasts of the English Folk-Dance Society are fulfilling the trust laid upon them by their late founder, and are working with fine energy and industry to prosecute his revival of old dances and re-construction of the quaint choreography of the treatises. On November 5, in the College Theatre, the Society, under the guidance of Dr. Vaughan Williams, gave an interesting and illuminating demonstration of about twenty dances of outstanding variety and significance, and it was hard to know which to admire the more, Dr. Vaughan Williams' advocacy of the life and reality of Folk-Dance or the dancers' skill in vindicating his claim. Of the dances performed it is not surprising that the Sword Dance and the Morris Dances seemed the most attractive, partly due no doubt to the little histrionic thread running through them and making them to tell a story, so to speak, instead of being mere delight of ear and eye. Miss Avril and Miss de Jersey, who were responsible for the accompaniments, played the whole programme from memory with admirable musical taste.

The chief features of the two orchestral concerts of the past month were the first performance of a Fugue in B flat minor, by Patrick Hadley (a student of the College, and Arthur Sullivan prize-winner), Tchaikovsky's fourth Symphony, in F minor, and Butterworth's Rhapsody for Orchestra, 'A Shropshire Lad,' which were played by the Friday Orchestra, under Mr. Adrian C. Boulton. Mr. Hadley's contribution proved a short work, and more subdued, perhaps, than one might expect of a fugue, but undoubtedly it is full of meaning and fine intention. The programme of the Tuesday Orchestra contained the late Sir Charles Stanford's 'Heraclitus,' sung by the Choral Class, and his 'Songs of the Fleet,' for solo, chorus, and orchestra. These were conducted by College students, members of the Conducting Class, who were also responsible for the 'Siegfried Idyll,' Chabrier's Rhapsody, 'España,' and Grieg's 'Symphonic Dance,' the other items being conducted by the Director and Dr. Malcolm Sargent. It is interesting to note that no less than five students conducted at this concert.

In the competition for the Hopkinson Medals for Pianoforte Playing, on November 12, the awards were: Gold Medal, C. Irene Sweetland; Silver Medal, Edgar Kendal Taylor. The examiner was Dr. Ernest Walker.

The Ashton-Jonson Exhibition for Pianoforte Playing has been awarded to Walter F. S. Bontoft.

ROYAL COLLEGE OF ORGANISTS

FREE LECTURES ON CHOIR-TRAINING

A well-attended lecture on 'The General Principles of Choir-Training' was given by Dr. H. W. Richards, at the College, on Monday, November 3.

The lecturer first dwelt upon the many qualities required by every choirmaster, in addition to knowledge of his subject. Conducting rehearsals, and the wisest and most tactful ways of dealing with men and boys were discussed, after which the lecturer spoke on 'Method in Teaching.' He insisted that without method valuable time would be wasted, the result being listlessness on the part of the choir, and loss of interest in the work in hand. Dr. Richards showed how easy it was, with a little ingenuity, to combine various difficulties in the music, which the choirmaster was anxious to concentrate upon, with the preliminary 'tuning up' exercises; also how these could be varied and the time

profitably spent. Then followed the teaching of hymn-singing. This was an important part of every organist's duty, for he was responsible for the interpretation of a good many hymns each week. The Chorale in the time of Luther was referred to, and the effect of hymn-singing during John Wesley's ministry; also the wonderful power of hymns in a religious revival. Various points were criticised: pace—sentimental drawl—processional hymns—the playing-over—attack—how to deal with *Rall.* and pauses—congregational singing. The importance of clear enunciation and phrasing of words was spoken of at some length. Hymn 272 ('A. & M.') was instanced as to the absurdity of taking breath only at the end of each line. 'O Saviour, may we never rest' made no sense without the context. An illustration was given of the bad attack in 'Amen,' and of the counter-tenor leading off, which was more amusing than reverent. There was time for only a few remarks upon the singing of the Canticles, after which the lecturer invited questions. The audience responded, and several points were discussed to mutual advantage. Many members of the audience expressed their thanks to the R.C.O. for instituting the lectures, and also the examinations in choir-training.

On Tuesday, November 4, lectures were given on 'Mixed Choirs' by Dr. Keighley, and on 'Boys' Voices' by Dr. Stanley Marchant.

THE COMING SEASON

SUPPLEMENTARY LIST

BARCLAY'S BANK MUSICAL SOCIETY.—The particulars given in our last issue were incorrect. Concerts are to be given at Queen's Hall on December 10 and March 25. The list of orchestral works proposed for rehearsal during the season includes Stanford's 'Shamus O'Brien' Overture, Glazounov's 'Scènes de Ballet,' Coleridge-Taylor's Ballade in A minor, and a Symphony by Tchaikovsky.

SOUTH LONDON PHILHARMONIC SOCIETY (Mr. W. H. Kerridge).—February 7, Grieg's Pianoforte Concerto (with M. de Greef), Beethoven's fifth Symphony, 'Finlandia,' 'Hebrides' Overture; May 23, Tchaikovsky's B flat minor Pianoforte Concerto (with Mr. Rummel), a Handel Organ Concerto, Grainger's 'Shepherds' Hey,' and the 'Oberon' Overture.

NATIONAL PROVINCIAL AND UNION BANK MUSICAL SOCIETY (Mr. H. J. Baggs).—Max Bruch's G minor Violin Concerto; 'Oberon' and 'Rienzi' Overtures; 'Liebeslieder Walzer'; 'The Revenge.'

CHORAL SOCIETIES IN LONDON AND SUBURBS

CIVIL SERVICE CHOIR (Mr. Rutland Boughton).—The second concert takes place on February 11 (not on February 4), and will include besides Elizabethan music, 'Six Celtic Choruses,' by Rutland Boughton (performed for the first time), and Walford Davies's 'Three Jovial Huntsmen.'

DULWICH PHILHARMONIC SOCIETY (Mr. Arthur Fagge).—'The Golden Legend.'

HITHER GREEN CHORAL AND ORCHESTRAL SOCIETY (Mr. Ernest Dumayne).—'The Flag of England' (Bridge); 'Towards the Unknown Region' (Vaughan Williams); 'Songs of the Sea' (Stanford); 'The Dream of Gerontius.'

PROVINCIAL CHORAL SOCIETIES

AUDLEM CHORAL SOCIETY (Mr. R. A. Taylor).—'Merrie England.'

BANFF CHORAL AND ORCHESTRAL SOCIETY (Mr. Harold George).—Concert version of 'Bethlehem' (Rutland Boughton), conducted by the composer; 'Merrie England'; 'Tom Jones.'

ARUNDEL CHORAL SOCIETY (Mr. Norman F. Demuth).—'The Banner of St. George'; 'Ode to Death' (Holst); Three Carols for soprano, chorus, and orchestra (Peter Warlock).

CARDIFF MUSICAL SOCIETY (Mr. T. E. Aylward).—'Go, song of mine' (Elgar); 'At the round earth's imagined corners' (Parry); 'O Life Everlasting' and 'Bide with us' (Bach); 'The Surrender of the Soul' (Cornelius); &c.

CREWE PHILHARMONIC SOCIETY (Mr. R. A. Taylor).—Fantasia on 'Lohengrin' and 'The Mastersingers'; 'The Spectre's Bride.'

GUILLE-ALLÈS CHORAL ASSOCIATION, GUERNSEY (Mr. John David).—'The Creation'; 'Blest Pair of Sirens'; 'The Wake of O'Connor' (Hubert Bath).

NANTWICH CHORAL AND ORCHESTRAL SOCIETY (Mr. R. A. Taylor).—'Acis and Galatea.'

PORTSMOUTH NORTH END (Mr. Ernest Birch).—'King Olaf'; 'Tom Jones.'

THE RENASCENCE OF DUTCH MUSIC

On November 4, at the University of London, Mr. Herbert Antcliffe read a paper on the above subject before the members of the Musical Association. It was illustrated by a short programme of modern Netherlands music, contributed by Mr. Gordon Bryan (pianoforte), Miss Dorothy Robson (vocalist), and M. Pierre V. Tas (violin).

The lecturer began by saying that the kingdom of Holland to-day was only a part of the original Netherlands whence emanated the glorious legacy of music which came to us from the 16th century. It comprised, however, the major part of it geographically, and the stronger and purer part racially, and in it there had been a more continuous artistic feeling than in the other Flemish parts of the Netherlands. The language, which really played an important part in the formation of national musical idiom, was, further, in more direct descent from that of Obrecht, des Pres, Lassus, &c. The great School of music associated with their names did really die out, and Reinken was one of the fathers, not of a distinctively Dutch school, but of the great German school which began with Bach and extended to Brahms. When at the beginning of the last century the Dutch nation as we know it to-day was coming into existence, there came a renewal of the feeling which must ultimately, though certainly not for many years, express itself in the character of the music. Always a musical nation, Holland had had its composers, and still more its interpreters, throughout the centuries. These had, however, paid allegiance to the musicians of Germany. Dutch musicians had with few exceptions been German musicians, and those few exceptions had been French musicians.

The leaders of the present renaissance, the beginning of which dated back some forty years, were de Lange, Diepenbrock, Zweers, Wagenaar, and Röntgen. Of these de Lange as a conductor and organizer, Diepenbrock as a composer and essayist, Zweers and Wagenaar as composers and teachers, put the movement more or less into order, and sent out pupils and followers to carry it further; but it was Röntgen who brought the music of the people—the folk-music—into wider knowledge and use. In a recently-published book, *Sen Dresden*, the head of the Amsterdam Conservatoire, ascribed the beginnings of the renaissance to two main causes: first, the increasing influence of Catholic learning, which had known how to hold its own against materialistic tendencies; and second, the vague suspicion, which later became certainty, that the German classics did not represent the Alpha and Omega of music. Whether or not these causes were stated in the order of their importance, there could be little doubt that they brought about the development in the work of the most strikingly original composer Holland had had for centuries, Alphons Diepenbrock. Born a few months before Debussy, with whom he had some personal characteristics in common, he was the first to break away from the long-continued German tradition. Despite some affinity with Debussy, it was not correct, however, to regard him as a Gallicised Dutchman, the truth being that he was of the nature which was strongly influenced by the circumstances in which he found himself. It need only be said that, whatever his diversities, he was a thorough Dutchman when dealing with his native land.

The Dutchman, like the Englishman, though a sturdily independent person in many matters, was very subject to leading in art, and particularly in musical art, so when these leaders before-mentioned were young enthusiasts just beginning to realise the possibilities latent in themselves and their nation, it may be noted that there was also considerable musical activity of a general nature. Up to the early 'eighties the only Conservatoire in existence was the Royal Music School at the Hague, but the success which attended the foundation of the Amsterdam Conservatoire led to similar Schools at Rotterdam, Utrecht, and Haarlem. The literary revival was also growing, and had both a direct and an indirect influence, while a more or less corresponding revival of pictorial art had taken place scarcely a generation before. Dutch composers, instead of relying almost entirely upon German words as the basis of their vocal compositions, now began to use not only French, English, and Latin, but, to a greater extent than any other, the fine poetry of their own land. What might be called a semi-national influence showed itself in the number of works inspired by Indian and Eastern subjects generally. To the average Dutchman, the Colonies meant more than to the average Englishman. They meant something which belonged to the nation, of a wider interest than could naturally be found in the Netherlands themselves. This was especially to be noted in the works of Sigtenhorst Meyer, one of the most definitely national of contemporary composers. There was no other whose work was so distinctively pictorial. Besides representing very strongly the Colonial School, he also drew in music pictures of characteristic Dutch, as well as of characteristic Indian, scenes. Even in the works of the most conservative and abstract writers we got something of this, though we got more of the direct influence of the land and its climate. To those who sought there was ample variety, as might be seen by comparing the music of Meyer with that of Sem Dresden or Dirk Schäfer.

Dresden represented the Hebraic influence. He was not noticeably Jewish in his types of music, and had evidently put himself under the artistic guidance of various nationalities. This influence, however, worked more for a lightening and enlivening of the music than for the direct impression of characteristics. The literary influence was strong, because of the influence of the language which was inseparable from it. This was evident in all classes and schools, whether progressive or conservative, and gave a richness of expression which was found generally in the best Teutonic languages and dialects. The influence of the old Catholic music and of plainsong was more restricted, and acted chiefly upon the vast amount of choral music to be heard in Church and concert-hall. The influence of distinctively Protestant Church music, except that of Bach, was not great. In a country that was two-thirds Protestant, and where the singing of chorals was almost as common as in Germany, this was rather striking. There were a considerable number of feminine composers, who had produced much delightful music of a light, attractive type, as well as some excellent examples of chamber music.

In the course of three generations there had been a vast amount of activity, talent, and resource. There had been only a small quantity of Dutch opera, shown chiefly in the light and semi-serious works of Wagenaar, though many other composers, as in England, had operas in their portfolios, which present-day circumstances caused to remain there. Symphonic music was a little more advanced, but in this, as in opera, there was small opening for the performance of works by the younger composers. There was an increase in it, however, and with it was coming a certain reversion from the symphonic poem, of which a number had been written, chiefly by the older composers, to the classical symphony form, or some modification of it. Choral music did somewhat better, while song and chamber music were growing with comparative rapidity. There were many good, and some magnificent, performances of works of the greatest standing. The least satisfactory feature was the music of the people. The choice of ballads—using the word in its modern trade term—was a degree higher than ours, but the music in the public parks and gardens, and in the picture-houses, was decidedly on a lower plane.

With all this quantity of music it was inevitable that there must be some throw-backs to the styles of a generation or more ago, as well as some ill-measured and premature advances. In spite of this, however, there was a sufficient residuum of thoroughly good inspired music that came from the emotions as well as from the ideas, and that had an almost universal appeal. One drawback to the advance of Dutch music, not only in its becoming known among other nations, but in its actual progress, was that the language, which had so great an influence on its character, was not a world language. The more one understood both the people and their language, the better was he able to see and understand the characteristics of Dutch music.

There was great hope for the future of Dutch music, partly because Dutch composers were beginning to be conscious of their nationality, and were gradually finding others among their own countrymen who recognised it—partly because of the growing realisation of the beauty of the language; partly because of the growing interest in good music of a more modern and experimental type—in other words, because Dutchmen were overcoming the mental and musical laziness which had made them depend entirely upon what was already well established. Most of all was the outlook hopeful because of the variety of work that was being done both by composers and executants.

Gramophone Notes

By 'DISCUS'

Warned that space this month is at a premium, I confine my notes to a few outstanding records. One of the best instrumental records of the month is that of Gershwin's 'Rhapsody in Blue,' played by Paul Whiteman's orchestra, with the composer taking charge of the important piano-forte part (H.M.V. 12-in. d.-s.). This is a very brilliant and interesting work, though I do not see that this type of music is likely to lead anywhere, still less to the formation of a genuinely American school of composition, as is claimed for it. So much of its success depends on the element of surprise and originality in tone-colour, that, these once exhausted, there is too little remaining on which to build. Put it this way: Mr. Gershwin has written a very successful 'Rhapsody in Blue'; could he write a half-dozen without a loss of interest? I think not. On the other hand a man may write six symphonies (or any other work wherein the main factor is thematic development), and the chances are that No. 6 will be better than No. 1. But never mind the future. Mr. Gershwin has given us a capital work, and we needn't worry about that 'American school.'

The Virtuoso String Quartet is heard in first-rate form playing Frank Bridge's 'Three Idylls' (H.M.V. two 12-in. d.-s.). No chamber music 'comes off' better than Bridge's. These records are very enjoyable.

Jacques Thibaud is recorded playing what the label says is a Prelude and 'En Bateau' from Debussy's 'Petite Suite.' But the label lies. The Prelude is that to Saint-Saëns's 'Le Déluge' (and, by the way, surely Thibaud plays it much too fast?). The slip has led to a couple of rather amusing pronouncements. The writer of the notes in the H.M.V. Bulletin says of the Prelude that it

'... starts rather sternly, but the mood changes at once, and the rest of the piece seems to suggest what a wonderful writer of melody Debussy might have become had he not chosen to follow other paths' (!).

A reviewer in *The Gramophone* follows suit thus:

'The Prelude is a pleasing echo of his [Debussy's] master, Massenet; it contains no hint of the direction in which his genius was to develop.'

As is, indeed, natural enough! The 'Déluge' piece is played so frequently in orchestral form, and as an organ arrangement, that one would have taken its familiarity for granted. Thibaud's playing is delightful, and well reproduced.

The Coldstream Guards Band has been recorded by H.M.V. in Holst's second Suite for military band. More duplication! Records of the work came out some

months ago from another source. The H.M.V. is on two 12-in. d.s., the fourth side being filled by Wagner's 'Homage' March. The playing is better in the Suite than in the March; the latter has too little of the right breadth and pomp.

A good pianoforte record is the H.M.V. 12-in. d.s. of Una Bourne playing Sgambati's 'Etude Mélodique' and a brilliant Rondo of Weber.

Nothing better in the way of Chaliapin records has been issued than the H.M.V. 12-in. d.s. of the mighty Russian in 'Down the Petersky' and 'Dubinushka.'

Frieda Hempel sings Mendelssohn's 'Auf Flügeln der Gesanges' and Schubert's 'Hark! hark! the lark.' But the second is spoiled for me by her electing to sing it in German. Shakespeare's fellow-countrymen have no use for 'Horch, horch! die Lerch.' Besides, Madame Hempel forgets that Jenny Lind never sang it in German (H.M.V. 10-in. d.s.).

One of the best of recent vocal records is an A.E.-Voc. 12-in. d.s. of Elena Gerhardt's cool, broad singing of Brahms's 'Sapphische Ode' and Schubert's 'An die Musik.' None the less, I fancy that her singing would be even more beautiful with an added touch of colour and 'edge.' Harold Craxton is her accompanist.

Horace Stevens shows his brilliant quality in the Prologue to 'Pagliacci' and 'I'm a Roamer,' but apparently he was too close to the receiver. Anyway, the result with a loud needle is almost painfully ringing. His clearness and alertness in the Mendelssohn song are first-rate (A.E.-Voc. 12-in. d.s.).

The National Gramophonic Society (58, Frith Street, W.1) has sent its first issue—Beethoven's Quartet in E flat, Op. 74 ('The Harp'), and Debussy's Quartet. The players are the Spencer Dyke Quartet. In both the results are excellent. The Beethoven is a little lacking in power, but is always clear. The Debussy is the better of the two, mainly because it is more telling. In both the string quality comes out extraordinarily well. The Debussy is one of the best chamber music records I have met. Both works, I need hardly say, are without 'cuts.' (I note that the writer of the notes on the Beethoven speaks of the resemblance of the *Scherzo* to that of the ninth Symphony. Doesn't he mean the fifth?)

For the benefit of readers who do not yet know of the Society, I add that its object is the quarterly issue (complete) of certain important works that the regular recording Companies may (for awhile at all events) be shy of bringing out save in snippets. The subscription is five shillings per year, and members are able to obtain the Society records at the low price of five shillings for a 12-in. d.s. I understand that the works to be issued next quarter are Schönberg's Sextet and Schubert's Clarinet Trio. Gramophonists who want their instrument to be the medium of first-rate music cannot spend five shillings better than by joining the National Gramophonic Society.

[We regret being obliged to hold over 'Wireless Notes.'—Ed.]

'THE DUENNA'

The revival by Mr. Nigel Playfair at the Lyric Theatre, Hammersmith, of Sheridan's 'The Duenna,' with Linley's original music, is very interesting.

The libretto (spoken dialogue with 'lyrics,' like ballad opera and Gilbert and Sullivan) is bright and amusing. The music, arranged by Mr. Alfred Reynolds, who conducts the performance, is pleasant, if a little mild, and is very 18th-century English in its turns of melody.

Linley was Sheridan's father-in-law, and the pair were in partnership as proprietors of Drury Lane Theatre, where 'The Duenna' was produced in 1775. It received much praise at the time, Byron and others expressing admiration for the libretto, which will, by the way, be found in any edition of Sheridan's plays. I think I am right in saying that Birmingham has been before London in reviving this once-popular opera.

The performance at the Lyric is excellent as to acting, and adequate as to singing. The policy seems to have been to look for actors who can sing rather than to put

up with singers who cannot act. Mr. Nigel Playfair, as the heavy father, is very much in place, and so is Mr. Frank Cochrane as the stage Jew who tries to outwit others and gets outwitted himself. Miss Elsie French, as the Duenna, plays a similar part to that in which she became famous in 'The Beggar's Opera,' and plays it equally cleverly. The other performers are Michael Cole, Denys Erlam, Guy Lefevre, Scott Russell, Alfred Harris, Elsa Macfarlane, Isobel McLaren, Angela Baddeley, Elsa Lanchester, Joan Pitt Chatham, and Marjorie Dixon. This list leaves out of account the dancers, who ought not to be left out of account, as they contribute very materially to the evening's entertainment. They are Rupert Doone, Jeanne Hewitt, Joyce Berry, Doris Sonn, Aubrey Hichens, and Keith Lester.

There is an intimation in the programme to the effect that 'The play is given as Sheridan wrote it, except that the words of one song from a contemporary opera and one from Sheridan's own pen have been introduced, and one scene, containing what appeared to be a rather offensive attack upon Roman Catholicism and the monastic system, omitted.' The scene in question is that of the jovial drinking monks, and as it has little connection with the plot it could well be spared. But the comic wedding service, with the red-nosed parson, remains, and, in any case, if the feelings of the Roman Catholics are to be considered, what about those of the Jews, who have surely much greater cause for offence? Then, if we once begin these concessions to sectional sensibilities, there are the Wesleyans to remember—the King in 'The Gondoliers' who became a 'Wesleyan Methodist of the most bigoted and persecuting type.' The fact is, we should all be prepared to take a little fun at our own expense from time to time; but the introduction of humour into an actual religious ceremony is another matter, and that wedding scene might, with propriety, be slightly 'cut.'

The scenery and dresses, designed by George Sheringham, are amongst the attractions of the show. They are of the clear outline and bold contrast type, and in 'The Beggar's Opera' and Lovat Fraser, Hammersmith tradition.

P. A. S.

London Concerts

THE HALLÉ ORCHESTRA

The reappearance of the Hallé Orchestra in London is very welcome. It is now almost seventy years old. The present writer's recollections of it go back only to the Richter period, and though to compare at such a distance of time is dangerous, he has the feeling that (save perhaps for one slight defect) he never heard it do better than on October 28, when, at Queen's Hall, Mr. Hartly conducted a programme including the 'Meistersinger' Overture, Strauss's 'Don Juan,' and the fourth Symphony of Brahms.

The outstanding quality of the evening was living, pulsing rhythm. Every note led to some next note, every phrase to some next phrase, and thus the current flowed until the end of the section or movement or piece was reached. Pieces were looked upon as a whole, and details not so much subordinated to the main effect as made to contribute to it. The climaxes were in place, and were led up to with foresight, not discounted in advance by an anticipatory over-lavishness of intensity. This, then, was very good (ever excellent) conducting and playing, and, at a bound, conductor and players established themselves in the estimation of London concert-goers as comparable with any of the great orchestral organizations that reside in or occasionally visit the capital.

A solitary defect must be mentioned. It is that of tone. The string tone was a little lacking in 'body,' the wind a little rough. Surely this can be remedied! The instrument may, it is true, be at fault, but the more likely explanation is that the attention of the members has been so much concentrated upon the securing of other qualities that this one has been a little neglected.

P. A. S.

LONDON SYMPHONY ORCHESTRA

The London Symphony Orchestra one and all earned the thorough enjoyment of a long drink after the opening concert of the season, October 20. Their exertions were

Playfair, as the
is Mr. Frank
with others and
the Duenna, a
famous in
cleverly. The
Erham, Guy
Macfarlane,
Lanchester,
his list leaves
be left out of
the evening's
Catherine Hewitt,
Keith Lester,
the effect that
except that the
and one from
and one scene,
fensive attack
tem, omitted,
inking monks,
could well be
with the red-
the feelings of
at about those
se for offence.
to sectional
ber—the Kirg-
an Methodist
the fact is, w
own expense
mour into an
and, and that
tly 'cutting'.
Sheringham
ey are of the
The Beggar
tion.
P. A. S.

in London is
only old. The
only to the
a distance of
perhaps for
after than or
Harty con-
Feistinger
h Symphony
ving, pulsing
ery phrase to
until the end
hed. Piece
not so much
tribute to it
to with fore-
anticipatory
ry good (even
at a bound
the estima-
any of the
occasionally
that of tone
wind a little
instrument
explanation
en so much
ies that this
P. A. S.

ll earned the
the opening
erations were

such, at any rate, as to leave the listener positively dizzy. Was there ever a more boisterous concert? The programme began with Elgar's 'Cockaigne.' Someone remarked that Mr. Albert Coates was not content to let Elgar's brass band march down the street, but—like hospitable people in the country when the Christmas carollers come round—invited it to come indoors to play.

The whirlwind of Tchaikovsky's 'Francesca da Rimini' set the mood for the whole concert. Dante saw Francesca's dishevelled shade being buffeted round Inferno in a sempiternal gale. Well, the L.S.O. gale lasted only two hours, but at the send off one felt even sorer for Francesca than after reading the Sixth Canto. Things became indistinguishable in that hurricane of sound. What can be remembered to say about Pick-Mangiagalli's 'Sortilegi'? The Italian element in this composer became confused with that which is Czech-Slovakian. The pianist, however, stood out. He was Solito de Solis. Franck's Symphony, nowadays the toy of the virtuoso-conductor, likewise put in a wildly dishevelled appearance.

We can be more frankly say how extravagant Mr. Coates seemed to us that night since in the Wagner programme of the next L.S.O. concert (November 3) he was very good indeed. There were very large extracts from 'Tristan' and 'Siegfried,' with Miss Florence Austral and Mr. Tudor Davies singing.

Miss Ethel Leginska conducted the same orchestra on November 5 (Beethoven's seventh Symphony, 'Die Meistersinger' Overture). This vivacious young person will soon have boxed the compass. She composes, and gave us some of her pieces on this occasion. And she also played in a Pianoforte Concerto (Bach, F minor), conducting as she played. Her conducting was by no means ineffective, and whether one fell in with her views or not, it assuredly was she who was calling the tune. A versatile woman, indeed! If she still has leisure amid these different calls, she should develop those choreographic gifts of hers which, to judge from the lithe grace of her conducting, would entitle her to figure in a Russian Ballet. C.

CHORAL CONCERTS

An afternoon was passed in the Royal Albert Hall on November 15 by a large audience, and probably by the Royal Choral Society, in regretting that Berlioz was so inhumanly averse to the writing of good tunes. In 'Faust' this perversity of his was continually loosening the strings of our attention. There are whole-time admirers of Berlioz, and Mr. Hamilton Harty, who conducted this performance, is believed to be one of them. The rest of us, perfectly willing to be convinced, could only wait for the thrills, and hope that they would not be long in coming. Yet this odd, arid music had a strange attraction. Whatever one thought of the ideas one could always enjoy the character-drawing. Every person, mood, and situation is done to life, and where in a concert drama will you find such opportunities as in this Drury Lane cast of devil, lover, betrayed one, merry-makers, students, cavalry, infantry, sylphs, and demons? It is interesting to see how an old, familiar work weathers through the storm of modern music. This 'Faust' of Berlioz seems to creep into harbour Ulysses-like amid all the foundering. The performance was satisfactory, although the choir had not made a full study of all the details. Mr. Joseph Farrington as Mephistopheles was excellent.

The Philharmonic Choir has not yet given the perfect performance of Bach's Mass in B minor, but the annual improvement in the Choir seems to foreshadow it. In any case we are glad that somebody gives us the Mass in Queen's Hall every season. On November 13 Mr. Kennedy Scott gave us what was, taking it all round and looking at essentials, the best performance we have had from a London organization. The little things that went wrong in the non-choral numbers were plainly caused by the scattered positions of singer, conductor, wood-wind soloist, and Mr. Gerald Cooper at his harpsichord. This last instrument came in very gratefully. M.

GIRLS' CLUB CHOIRS

It is not always the most important musical events in London that attract the biggest audiences, and there was room for another three or four thousand people in the Albert Hall on Thursday, November 13, when the National Organization of Girls' Clubs held its fifth St. Cecilia Festival.

Why 'fifth'? I do not know, since these great gatherings date back for twelve years or so. Perhaps war interruptions account for the unexpectedly modest numeration. [The Festivals were designed to be biennial. They stopped during the war.—Ed.]

It is worth remembering that, acting on a suggestion of the late W. G. McNaught, a choir of fifty London club girls took part in the Paris International Competition in 1912, when their singing and sight-reading were a complete novelty, and attracted much attention—also, incidentally, a couple of prizes. Dr. McNaught was, I believe, the first conductor of these great London gatherings, being later assisted by Mr. Harvey Grace, who, since his senior colleague's death, has assumed complete control.

It must not be imagined that there is anything of the mere rough and ready 'massed singing' effect about these performances. The programme is an artistic one, and the preparation of it by many sectional and full rehearsals is thorough. Phrasing and blend are very good, and the articulation of these thousand girls would afford a lesson to many professional singers of reputation. Entering the hall a little late, whilst the choir was engaged upon a piece unknown to me, I was able to distinguish every word. This was in a unison song: in the part-songs, where the voices were not all necessarily taking the same words at the same moment, there was a little less clarity, but nevertheless it remains remarkable that the collective enunciation of so big a choral body could prove so distinct.

The choirs taking part numbered forty-three. They came from all parts of London and district, with a few from the country (one from so distant a place as Sheffield).

The accompaniments must have a word. They had been arranged for strings, pianoforte, and organ, by Mr. Cecil Dudley, and the combination proved to be an effective one. Dr. Harold Darke was at the organ, Mrs. Harvey Grace at the pianoforte, and the strings were those of the orchestra of the Golden's Green and Hendon Branch of the British Music Society.

The violin playing of Miss Mary Harrison, and the singing of Mr. Plunket Greene with the accompaniment of Mr. Berkeley Mason, contributed to the variety of an excellent evening's musical entertainment, and incidentally offered an object-lesson to any solo performers numbered amongst the thousand choralests. P. A. S.

CHAMBER CONCERTS

It was stated on the programme that this was the first occasion on which a chamber concert had been devoted to the works of Frederick Delius. That is not surprising. Few, if any, composers emerge successfully from such an ordeal, and Delius is not of their number. It is difficult to speak one's mind about his music for several reasons, one of which is that the fanaticism of his declared admirers makes one, according to temperament, either reticent, or inclined too explain too fully. Nobody seriously contests to-day his exceptional feeling for beauty and colour. But his confessed disregard of many factors indispensable to complete craftsmanship create an effect which, tolerable in one work because of the compensating qualities, becomes a progressively accentuated weakness in a long programme. What is luscious at the beginning becomes treacly at the end, not because of any deterioration in the substance, but because its very nature imposes limits upon one's capacity of absorption. Taking these same works severally and individually, the 'Cello Sonata, the two Violin Sonatas—the second of which I thoroughly enjoyed when it was included in a mixed programme of the Music Society—there is beauty in all of them, and they were splendidly played by Miss Beatrice Harrison, Messrs. Albert Sammons and Evelyn Howard-Jones. The last-named was at the pianoforte the whole afternoon. His group of solos included some that

were new, but not very significant, though the Dance for harpsichord will always be a favourite. Mr. John Goss was more fortunate with the songs.

E. E.

Though it was the evening of the Election, and an unpleasant evening at that, the admirers of the Léner Quartet did not allow themselves to be deterred from turning up in force on October 24. One could wish that such staunch support were sometimes extended to our own excellent teams. But nobody will begrudge it to Léner and his colleagues, who have brought the finesse of their playing to an exceptionally high stage. I cannot recall, for instance, when I have heard the *Scherzo* of the César Franck Quartet—which postulates this quality—so perfectly played. The novelty of the evening was a work dedicated to these Hungarian musicians by the Italian composer, Ottorino Respighi. He entitles it a 'Quartetto Dorico,' for which a frequent melodic use of major submediant in the minor key seems nowadays sufficient justification, though the present tendency, to which Respighi is no exception, is to use a kind of neomodern lingua franca to which it is difficult to assign a place in the modal system. However, that is mere hair-splitting. The music is the thing. I found it attractive in a declamatory way, with rather more of accompanied monody than one desires in a string quartet, though towards the end the polyphonic interest quickened to life. It is unashamedly melodic throughout, which is rather a welcome relief nowadays.

E. E.

It is curious to note the difference between the Quartets led by Léner and Waldbauer. The latter, known as the Hungarian String Quartet—though both have an equal claim to the title—has always struck me as being more virile, more impulsive than the Léner, whose tendency is to excel in the graces of quartet-playing. For that reason the Léner played the Brahms in C minor better than Mozart's 'Eine kleine Nachtmusik,' in which there appeared to be some striving towards a romantic interpretation. It was consistent with the players' attitude towards all music. They are obsessed with 'meaning.' Mere delectation does not suffice them. In the great classics, and in their own moderns, this is a virtue among virtues, but Mozart was meant to be delightful rather than eloquent.

E. E.

What a pleasure to have, once in a while, a Schubert programme! As an institution probably it would soon pall, but Gerald Cooper deserves nothing but congratulation for his happy thought in giving us the 'Death and the Maiden' Quartet and the great C major Quintet (two 'cellos), with, sandwiched between them, a liberal selection of songs sung by Mr. John Goss in his most ingratiating manner. The Quartet was the Catterall, and one could have wished for none better. I wish the team visited London more frequently, but I cannot feel surprised that they do not, since it is such up-hill work to attract a steady following. We badly need an active chamber-concert organization.

E. E.

GUILHERMINA SUGGIA AND VIANNA DA MOTTA

Three concerts, principally of violoncello sonatas, were given by Madame Suggia and Senhor Vianna da Motta at Wigmore Hall. Spain was the 'cello, the pianoforte Portugal—which always is put rather in the background by its interesting Iberian neighbour. Madame Suggia at these concerts was the *prima ballerina*, and the pianist her harmless, necessary cavalier.

The first two concerts began each with a Sonata of Brahms: F first, E minor second. These Sonatas were written (one seems to recall) with big, bushy old Haussmann in mind. Madame Suggia is a flashing sylphide. It was a great treat to hear her coaxing and drawing out Brahms, with all a woman's wiles. Now she would languish, and again she would give him the least little taste of her temper. As for Brahms, sometimes he responded all

smiles (the Minuet of Op. 38), but sometimes he couldn't or wouldn't be nice (the fugal *Finale* of the same), but would insist on being as cross as a bear, Andalusian witchery or no.

At the first concert the worthy pianist played Schumann's Variations, and the 'cellist some unaccompanied Bach—and (wondrous creature) how! The third concert of the series was announced to embrace all the Beethoven 'Cello Sonatas.

C.

SOME SINGERS OF THE MONTH

Frieda Hempel followed Amelita Galli-Curci at the Albert Hall. The friends of the latter had so overdone their fuss that the former benefited by the moderation of her 'preliminary publicity.'

Not that this clever little person is by any means like to the modest violet which prefers to blush unseen. Indeed, in all the Galli-Curci stunt-mongering there has not been any effrontery like Madame Hempel's appropriation of the fame of a deceased singer (Jenny Lind) whom again, at the Albert Hall, on November 16, she 'impersonated' in a manner which on this side of the Atlantic is more usual in the music-hall than in the concert-room. The opinion of Jenny Lind's family on this impersonation would be interesting to have. The only visible excuse for it—that Madame Hempel finds a Victorian costume becoming—is a thought inadequate.

Madame Hempel profited by disappointment—the public's undoubted disappointment, however irrational—in Madame Galli-Curci. There is no need to compare the two singers, for they belong to different types. We do not compare Ruffo with Battistini or McCormack with Martinelli. Galli-Curci is a coloratura, Hempel is a lyric soprano. And not because Hempel sang Verdi's 'Ernani, involami' so admirably do I admit her as truly a coloratura soprano. That song, although demanding exceptional execution, lives by its series of sweeping *cantabile* phrases, and the ornamental is purely occasional.

Galli-Curci, for that matter, encroached on Hempel's field by singing Rimsky-Korsakov's lyrical 'Hindu Song,' with quite as much beauty of tone as there was in Hempel's 'Sandman' of Brahms. Galli-Curci has been detected singing out of tune, but Hempel, too, was not guiltless. Galli-Curci has been upbraided for singing bad music. Hempel is, in the choice of her encores, far from irreproachable.

Madame Hempel's Schubert singing has, at each of her concerts, been unforgettably lovely. She spoilt Bishop's 'Should he upbraid,' by straining for a personal display. She should guard, in upward runs, against a nasal tendency.

Mr. Eric Marshall sang excellent music at his recital at Wigmore Hall, and one was the more pleased since he had been known to sink pretty low on occasion. His gifts are considerable—a baritone voice of beautiful quality, gaining richness from the solidity of the chest wall. The highest baritone songs (say 'Eri tu') do not show him at his best, for he is not yet adept at mixing his registers, carrying his chest tones too high. The true ring was lacking on brilliant extreme notes. But Mr. Marshall's middle and low tones were far better than those of the average baritone.

Miss Megan Thomas sang at Æolian Hall. She has not yet cultivated a very extended field, but she struck one with a voice which sounded frank and free in Grieg's 'Zickletanz.' There was an individual quality and beauty in it. But her *legato* was not good; it brought about throatiness, and the life went out of the singing. The programme was interesting.

Princess Catharine Yourievsky, at Æolian Hall, sang in the manner of an intelligent amateur. Perhaps through nervousness, she ignored rhythm, and sometimes seemed only imperfectly to know her songs. But whole-hearted praise can be given to her French and Italian, and she has some good high notes. She was at her best in a rather trivial lullaby of Rhené-Bâton. Some of the beautiful and famous songs on the programme were quite out of her reach.

Miss Helen Henschel accompanied herself at Wigmore Hall, in the manner of her famous father. It was a demonstration of a very pretty musicianship, but Miss Henschel's singing, purely *qua* singing, can hardly be

helped thereby. Sometimes, as in Brahms's 'Cradle Song' and 'Serenade,' her vocal poise was not affected, but in his 'Eternal Love,' which, after all, does demand something more than a mere croon, one felt she was making a sacrifice. All the same, it was a concert well worth hearing, for Miss Henschel's self-possession and technical sense enabled her to score a succession of points exquisitely. Her phrasing was admirable, her diction clear and animated. There were English and French folk-songs, and negro hymns.

Miss Tatiana Makushina was one of the most agreeable of the singers of the month. Her voice was big and firm, her upper notes had a fine ring. Sometimes in the excitement of rapid passages, as in Debussy's 'Chevaux de Bois,' she forced her tone, but when her voice had the right reserve of breath it was uncommonly pleasant. And though the singer was not in all her things equally at home, there was often a touch of real imagination. Her worst fault was a rocketing over a big interval without regard to vocal colour, so that there seemed no connection between the two notes. This fault could not be ignored in Haydn's 'Mermaid Song.' She sang Debussy's 'Sentimental Colloquy' beautifully, and her Brahms was above the average.

H. J. K.

Competition Festival Record

THE FEDERATION CONFERENCE

A long and interesting day's work opened with an unofficial gathering of adjudicators. This was convened because it was felt that there were points on which some executives—especially of new festivals—needed a few friendly suggestions from judges. The word 'friendly' must be emphasised at the start. The last impression those present wished to give was that they were airing grievances. The fact is, the Festival movement has grown so rapidly, and the important office of adjudicator is so new, that a little crop of problems was bound to arise. It is well that adjudicators should talk them over, rather than attempt to solve some of them single-handed.

MARKING-SHEETS

The question of marking-sheets was discussed with thoroughness. Good as the present sheet is generally admitted to be, experience has revealed weaknesses. Some important headings are missing; others might be more simply expressed. It was felt that the arithmetical details are somewhat of a nuisance to most experienced judges; their view is that the available few minutes can be more usefully spent in writing critical comment than in working out proportions of marks. On the other hand, it was pointed out that new hands at judging find the detailed figures a help. The general opinion seemed to be in favour of trying to suit all judges by continuing the present subdivisions, with an alternative arrangement in which the hundred marks are shown as two fifties, one for the technical side the other for the interpretative. A sub-committee was deputed to work out a new sheet, incorporating this and other suggestions.

OVER-WORKED JUDGES

The question of over-long sessions and days drew some tales of woe. Everybody who has had even a small experience of judging will realise that several twelve-hour days in succession are a sore burden. Yet some of the speakers said they have had to shoulder it. Similarly, sessions of four or more hours without a break are too much. Here, however, the economic factor comes in. The easing of the judges' hours might mean extending a Festival over an extra day or days, and the hire of halls and other running costs would crush some struggling Festivals. Still, seeing that much of the attractiveness of an evening session depends upon the judge, a jaded specimen is a poor investment. An alert, good-tempered adjudicator is always a draw, whereas a few successive years of evening meetings with a fagged one must have an adverse effect on the box-office.

The meeting was well aware of the financial and other difficulties, and was duly sympathetic. It felt that those present could do no more (and no less) than remind committees of the exhausting nature of the work, and suggest that somehow (often by a tightening up of the organization) adjudicators should be enabled to retain that freshness without which they cannot do their job to their own or their clients' satisfaction.

MISTAKEN KINDNESS

Arising out of this question of a reasonable time for rest, was that of hospitality. The adjudicators hoped they would not appear ungrateful if they suggested that sometimes their hosts were a little overpowering in their determination to give the judge a good time. After a long session, a judge would be more than human if he did not desire a brief period of quiet. It was a mistaken kindness to fill up his rest hour with social activities, wherein he had to talk 'shop' or to listen to it. After an interval so spent he was likely to return to the seat of judgment as tired as he left it.

CHOOSING THE SYLLABUS

Another point had to do with the choosing of test-pieces. Committees frequently ask a judge to select an entire syllabus. Even in the case of a very small Festival, this is a task calling for some hours of work. Where a big one is concerned, it might well take a couple of days. It was felt that in such cases a fee should be paid; but those present expressed willingness to help committees by looking over the draft of a syllabus and making such suggestions as seemed necessary.

THE ADOLESCENT SINGER

The question of adolescent singing (referred to this meeting by the sub-committee appointed to deal with it) was fully discussed, and a recommendation was made that a pamphlet embodying certain practical suggestions should be drawn up and circulated.

This adjudicators' meeting is here given more space than the later proceedings, because a report will not appear in the Year-Book. There would be no point in holding such a meeting unless its general findings reach Festival circles.

At the members' meeting and at the public gathering the balance sheet and annual report were submitted. Good progress all round was shown, but finance will continue to be a difficult problem. The recent public appeal had met with a poor response, as was perhaps to be expected in view of the general shortage of money. The way out is by a very large increase of membership. There ought to be thousands of subscribing members at ten shillings. An income from such a source is more dignified, and far safer than one derived from a few wealthy supporters.

The question of holding a National Festival at the Crystal Palace came up. The idea is one that has been in some of the founders' minds from the start. A handsome offer from the Crystal Palace authorities was made through Mr. John Graham. The meeting seemed to have no clear views on the matter, chiefly, no doubt, because it was brought forward at the lag-end of the day's discussions.

On the face of it such a Festival appears to be a good thing to work for. It would strike the imagination of the public, and bring fresh support. A day's competitions between the winners of the chief Festivals would produce such a feast of choral singing as has never yet been heard. The Crystal Palace has unequalled facilities for a National Festival, though such an event might well be held at other well-equipped centres in rotation: Blackpool and Glasgow at once suggest themselves, because of their admirable halls. Despite the sprinkling of cold water thrown on the scheme by some speakers, it is difficult to see why an annual gathering at the Crystal Palace should not develop into an immense popular success on the lines of the Brass Band Festival.

The Conference owed much to the tactful control of Mr. F. H. Bisset, who took the chair, owing to Sir Henry Hadow's absence abroad. The room was not a good

choice for a meeting of the kind, being very bad for sound. Moreover, its seating arrangements made the occasion too much like a formal public meeting. A gathering at which discussion is the chief element calls for a hall in which the seating can be oval or semi-circular. Still, it was a good day, and bore witness to the intense vitality of the Festival movement.

H. G.

We have received the syllabus of the Bedfordshire Festival, to be held on March 2-13. The annual report tells of an astonishing growth and a highly satisfactory financial condition. The figures showing the development of the Festival since its start in 1921 are worth quoting:

YEAR.	ENTRIES.
1921	694
1922	916
1923	1,171
1924	1,533

These figures are not merely the result of distended solo classes. The choirs at the 1924 Festival numbered two hundred and two—an increase of forty-two. An even more gratifying feature is the large part played by the schools of all kinds. Thus, at the last Festival the singers in junior choirs totalled no less than 3,684, as against 1,700 senior chorists. Bedford is fortunate not only in its energetic executive, but also in the support given by the County Education Authorities. The statement of accounts shows a balance in hand of £166. Splendid! (By the way, we wish the committee would drop the word 'Eisteddfod' from the title. It has no point at an English Festival, especially when the Festival doesn't happen to be an Eisteddfod.)

COMPETITIONS IN LONDON

THE LONDON FESTIVAL will be held at Central Hall, Westminster, from Tuesday, March 17, to Saturday, March 28, the intervening Sunday excluded. The 136 classes of the 1924 syllabus will be expanded to 151, the additions being classes for Y.M.C.A. choirs, Girls' Friendly Societies, conductors, junior orchestral violins (unison), and various sub-divisions in the junior classes. The principal choral tests for mixed-voice choirs are 'As Vesta was' (Weekes) and 'The Lady of May' (Boughton). There are twenty-six adjudicators. The syllabus gives particulars of special reductions in railway fares for competing parties and individuals. All choral classes are open to choirs from any district. The hon. secretary is Mr. T. Lester Jones, 130, Belgrave Road, Wanstead, E.11.

THE SOUTH-EAST LONDON FESTIVAL will be held at Bermondsey Central Hall on February 21 (junior competitions), February 28 (junior concert), March 7 to 13 (senior competitions), and March 14 (final concert). All the competitions are for concerted performance—choral, orchestral, and chamber music. The music for massed performance on March 14 (under Dr. Malcolm Sargent) is Brahms's 'How lovely are Thy dwellings,' Mendelssohn's 'Be not afraid,' Holst's 'I vow to thee, my country,' and Parry's 'Jerusalem.' The hon. secretary is Miss Helen Ridley, 34, Emperor's Gate, S.W.7.

THE NORTH LONDON and the SOUTHERN AREA FESTIVALS are in progress as we go to press. The principal competitions occur too late for reference in this issue.

A new Festival will be inaugurated at WIMBLEDON on February 18-21. It starts with fifty-two classes for various kinds of musical performance, six for elocution, and twelve for solo dancing. The syllabus may be obtained, for the price of postage, from the hon. secretary, Mr. T. Lidstone Found, 70, Worple Road, Wimbledon.

KEIGHLEY.—The 'Summerscales' Musical Competitions were held on November 8 and 15. Choral singing to compare with the best was heard in the two chief classes. Todmorden was the best male-voice choir in Fletcher's 'The Sailor's Return' and Rutland Boughton's 'The Blacksmith,' the competitors including Colne Orpheus and Habergham. Mixed-voice choirs sang two works of Parry—'My delight and thy delight' and 'Tell me, O love'—and Keighley Vocal Union (Mr. W. H. Whitaker) repeated its success of last year.

Music in the Provinces

ABERYSTWYTH.—'Hiawatha's Wedding-Feast' was performed on November 14 at the University College concert. Mr. W. R. Allen conducted, and Mr. T. J. Pickering was the soloist. The orchestral numbers, conducted by Dr. W. J. de Lloyd, included Mozart's 'Schauspiel Direktor' and Handel's Overture 'Tamerlane.' Another Handel Overture, 'Julius Caesar,' was played, arranged for orchestra by Mr. Kenneth Harding, who conducted.

ALDEBURGH.—On November 5 a folk-song concert was given in Belstead Gymnasium Hall in aid of the Cecil Sharp Memorial Fund. Miss Winifred Holloway sang old English and French folk-songs, including 'The Nightingale' and some by Henry Lawes. Miss Lilian Locke sang German Lieder and modern songs.

ALNWICK.—The local branch of the British Music Society is now a hundred and twenty strong. On October 4 Dr. Whittaker lectured on 'Modern British Music,' Miss Annie Lawton singing illustrations.—On October 27, a string quartet (Miss Avicé Sealey, Miss Irene Hambleton, Mrs. Nicholson, and Mr. Louis Speyer) played works by Purcell, Schubert, Glazounov, and Dvorak. Mr. John Wightman sang.

BANGOR.—Rutland Boughton's 'Celtic Prelude' was given at the College concert on October 18. Mr. E. T. Davies lectured on 'Rhythm and Melody.'

BIRMINGHAM.—The second symphony concert, on November 4, was distinguished by a fine performance of Elgar's second Symphony, under Sir Landon Ronald. The other works in a greatly enjoyed programme were a Haydn Violoncello Concerto, played by Miss Beatrice Harrison, Dvorak's 'Carneval' Overture, and Bizet's 'L'Arlésienne' Suite, as arranged by the conductor.—It has been decided to close down the Saturday night popular concerts given by the City Orchestra.—The Birmingham City Police Band, under the direction of Mr. Richard Wassell, gave its annual series of concerts early in November. At one concert, several pieces specially written for military band by Dr. Vaughan Williams were played, with the composer in charge of the performances. The pieces—a Toccata, a Quick March, and a Folk-song Suite—are all effectively scored, showing how much can be done with the military band combination. Mr. Richard Wassell had transcribed Bach's C minor Fugue for military band for the occasion.—The Catterall Quartet gave the first concert of a series on October 29. The playing of Beethoven's Quartet in C sharp minor (Op. 131) was especially beautiful. A set of 'Lancashire Sketches' by Whittaker received their first performance in this city.—A concert by the Wolverhampton Musical Society included performances of Bantock's 'Golden journey to Samarkand' and Bach's 'Blessing, glory, wisdom.'

BRISTOL.—John Ireland's second Sonata for violin and pianoforte was played on October 29 by Mr. Frank Thomas and Miss Désirée MacEwan.—The Clifton Chamber Quintet opened its twenty-second session on November 10 at the Musical Club, St. Paul's Road. The players were Mr. Maurice Alexander, Miss Hilda Barr, Mr. Alfred Best, Mr. Percy Lewis, and Miss Winifred Davey (pianoforte). Beethoven's String Quartet in F, B. J. Dale's Phantasy in D minor for viola and pianoforte, and Dvorak's Pianoforte Quintet in A made up the programme.—Under the auspices of the West of England Education Association Dr. Walter Carroll lectured at Victoria Rooms on November 1, on the choice and teaching of school songs. Miss Gertrude Riall sang illustrative songs.

CAMBORNE.—The Cornwall Symphony Orchestra, conducted by Dr. C. Rivers, opened its season on November 2. The orchestra, which has grown since last season, played the 'New World' Symphony, the Overture, 'Egmont,' Saint-Saëns's 'Danse Macabre,' Smetana's Overture to 'The Bartered Bride,' and a Fantasia, 'Flora day at Helston,' composed by the Rev. C. Daly Atkinson.

CARDIFF.—Under the auspices of the Chamber Music Society the Léner Quartet opened the season on October 21, playing works by Borodin, Haydn, and Beethoven. —The Wieniawski String Quartet, a group of local players, of whom the leader is a daughter of Wieniawski, played a Quartet by that composer on October 30. —At Park Hall, on November 2, Mr. Herbert Ware's String Orchestra played a Suite in E, by Fletcher, Cardiff and District Male Choir, conducted by Mr. T. Lewis, sang the National Eisteddfod test-pieces. Mrs. Ware played violin music, and Mr. Bernard Ross was the singer. —Mr. Ware's Orchestra played Beethoven's Symphony and a Weber Piano-forte Concerto, with Miss May Jones as soloist, at Cory Hall, on November 12. Mr. John Jenkins contributed analytical remarks.

COLCHESTER.—At Moot Hall, on November 12, Miss Irene Brettell gave a violin recital, with Mr. Harry Isaacs at the pianoforte. They played Pianelli's early 17th-century Sonata, and that of Elgar.

EDINBURGH.—Sir Hugh Allen lectured before the Scottish School Music Association on October 19 on 'Musical Education.' —On the same date the Max Mossel concerts opened with a pianoforte recital by Moiseiwitsch. —Prof. Tovey's series of Sunday concerts opened on October 20. The Reid Orchestra played Beethoven's second Symphony and Bach's Concerto in D minor for two violins and strings, with Mr. Walter Juppand Mr. J. M. Begbie as soloists, and Prof. Tovey at the harpichord. Mr. A. Hemington conducted some of the items. —The first of a series of seven orchestral lecture-concerts for school-children was given on October 31 in Usher Hall, under the auspices of the Education Authority. Mr. Herbert Wiseman was the director, and explained the various groups of the orchestra. Music by Mozart, Tchaikovsky, Handel, Dvorák, Brahms, and Glinka was played in illustration. —The Queen's Hall Orchestra and Sir Henry Wood gave a concert in Usher Hall on November 4. By the use of Duo-Art pianoforte records Miss Myra Hess, Mr. Harold Bauer, and Mr. Percy Grainger were heard in Concertos of Grieg, Saint-Saëns, and Tchaikovsky. —Prof. Tovey played in his own Pianoforte Quartet and Schumann's Pianoforte Quintet at a University Historical concert on November 6, given in memory of Frederick Niecks. The Edinburgh Quartet were the string players. —In Central Hall, at Tolcross, on November 8, an innovation was made in the Popular Concerts by encouraging young local artists of talent. —The Royal Choral Union, with orchestra, performed 'Elijah' on November 12. Mr. Greenhouse All conducted, and the principal singers were Miss Doris Vane, Miss Dilys Jones, Mr. Herbert Thorpe, and Mr. Herbert Heyner. —At Usher Hall, on November 13, the Reid Symphony Orchestra, conducted by Prof. Tovey, played Brahms's second Symphony, Haydn's in D, and Glazounov's 'Scène dansante.' Mr. George Parker sang Arias from two Bach Cantatas. —Recitals have been given by Miss Mary Grierson and Mr. Robert Taylor (pianoforte), Mr. P. Snowden and Miss Marie Thompson (vocalists), M. Lidus van Giltaz (violin), and Prof. Tovey, in a programme that illustrated the three periods of Beethoven.

EXETER.—At the opening meeting of the Chamber Music Club, the chief works performed were Martin Shaw's String Quartet in A minor and Brahms's 'Liebeslieder' Walzer, with four voices and two pianists. —On October 29 M. Cortôt played all the Chopin Preludes at his pianoforte recital, under the auspices of Messrs. J. C. Guest. —The String Orchestra, founded by Mr. Edward Petherick, and conducted by Mr. A. J. James, played Mozart's 'Kleine Nachtmusik,' Elgar's 'Serenade,' an 'Air de Ballet' by Percy Pitt, and Grainger's 'Mock Morris,' on November 6.

EXMOUTH.—At Southlands High School for Girls, on November 5, the English Trio gave an excellent programme, including Brahms's Pianoforte Trio in C major.

GLASGOW.—The Saturday concerts of the Choral and Glaswegian Union began on November 15 with an orchestral programme. Weingartner conducted Brahms's third Symphony and Dvorák's Symphonic Variations. —John

Ireland's Pianoforte Trio in A minor was played at the chamber concert which opened the thirty-fifth season of the Athenaeum School of Music.

HUDDERSFIELD.—The fine singing of the Holme Valley Male-Voice Choir at its annual concert at Huddersfield Town Hall, on November 8, made a great impression. Notable items were Holst's 'A Dirge for Two Veterans,' Bax's 'Now is the time of Christymas,' Cyril Scott's 'The Rat-Catcher,' and Elgar's 'Feasting I watch.' Mr. Irving Silverwood conducted. —Dr. T. E. Pearson, who succeeds Dr. C. H. Moody, conducted the Glee and Madrigal Society on October 28 for the first time. The programme of part-songs and the like included Parry's Motet, 'Lord, let me know mine end,' Stanford's 'Sweet love for me,' and Bantock's 'The Leprehaun.'

HULL.—Mr. Walter Porter conducted the Harmonic Society in Gounod's 'Faust' on November 7. There was an excellent trio of principals—Miss Flora Woodman, Mr. Tudor Davies, and Mr. Robert Radford. —Alick Maclean's 'The Annunciation,' conducted by the composer, was the feature of the Vocal Society's concert on November 12. The rest of the programme consisted of 'The Golden Legend,' admirably performed under Dr. Henry Coward.

IPSWICH.—On October 29 the Cecilia Orchestral Society played in the Public Hall Percy Fletcher's 'The Spirit of Pageantry,' Kala Bela's 'Romantic' Overture, two movements of Mozart's thirty-sixth Symphony, and some pieces of Percy Grainger. Mr. W. Osborne conducted. —On November 5 Mr. Albert Sammons and Miss Doreen Kendall, assisted by Miss Margaret Ablethorpe, gave a violin and song recital in the Public Hall. —At a concert of the Chamber Music Club, the English Trio (Miss Marjorie Hayward, Mr. Cedric Sharpe, and Miss Ethel Hobday) played Frank Bridge's Phantasy in F sharp minor, as part of a long programme.

LEAMINGTON.—The Orchestral Society opened its thirty-seventh season on November 15 before a record attendance. Miss Morwenna Felce played Mozart's E flat Pianoforte Concerto, and songs were given by Miss Joan Elwes. Mr. Walter Warren conducted also Dame Ethel Smyth's 'Boatswain's Mate' Overture, Svendsen's first 'Norwegian Rhapsody,' and other works.

LEEDS.—The Symphony, 'Old England,' by Mr. Harding Churton, was given for the third time at the Leeds Orchestral Concert on October 25. Mr. Aylmer Buesst also conducted Strauss's 'Don Juan,' Cherubini's 'Water-carrier' Overture, and the Schumann Pianoforte Concerto, in which Mr. Rummel was soloist. —Mr. Edward Maude and his String Orchestra gave a very attractive concert at the University on October 29. The programme included Holst's Concerto for flute and oboe, Frank Bridge's Suite in E, Bantock's Suite, 'In the Far West,' Julius Harrison's arrangement of a Bach Fugue, and a Suite arranged by Arthur Bliss from Purcell's stage music. —The 'Noontide recitals' at Trinity Church have kept up their interest with organ music, singing (Brahms's 'Four Serious Songs,' given by the Rev. R. H. A. Bullock, Precursor of Leeds Parish Church), violin playing, and chamber music (Mozart's C major Quartet, K. 465). —Quartets of Haydn, Beethoven, and Dvorák were played under the leadership of Mr. Laurence Turner at a Leeds Bohemian chamber concert on November 5. —Mr. Roy Henderson has given a successful recital, and M. Cortôt has visited us with a familiar programme. —An excellent programme was given by the Leeds New Choral Society on November 12, under Dr. C. H. Moody. It included a 'Te Deum' of Purcell, two of Holst's 'Choral Hymns from the Rig Veda,' a 'Choral Elegy' by Dr. Moody, Wesley's 'In exitu Israel,' Handel's 'Ode on St. Cecilia's Day,' and Parry's 'The Chivalry of the Sea.'

LIVERPOOL.—The first of a series of orchestral concerts organized by Messrs. Rushworth & Dreaper took place in Picton Hall on October 19. Beethoven's eighth Symphony and a selection from 'Tristan and Isolde' were the chief items. —An orchestral concert for children was given in the afternoon. —At the Philharmonic Society's opening

concert, on October 21, when Sir Landon Ronald was conductor, the first half of the programme was dedicated to the memory of Sir Charles Stanford. His Overture, 'Shamus O'Brien,' Prelude to 'Œdipus Rex,' fifth 'Irish Rhapsody,' 'Sea Songs,' and two part-songs were performed. Schumann's fourth Symphony was also included.—The M'Cullagh String Quartet gave a recital at Crane Hall on October 20, playing two 'Romantic Poems' by Alfred Wall.—By way of developing the critical faculty among its members, the first concert of the B.M.S., in Rushworth Hall, on October 30, took the form of a musical programme and talk. Performances were given of Three Rhapsodies for string quartet (G. Dyson), a Song Cycle for tenor voice, string quartet, and pianoforte (Ivor Gurney), a Poem for oboe, violin, and pianoforte (Felix White), and a Quartet for violin, viola, cello, and pianoforte (W. T. Walton). The performers included the M'Cullagh String Quartet.—At the Popular Orchestral Concert on November 1, Miss Allen lectured on the string section of the orchestra. Among the works played were Holst's 'St. Paul's' Suite and a Fantasia on 'Three Blind Mice' by B. Crawley (one of the viola players in the orchestra).—Weingartner was the guest conductor at the Philharmonic Concert on November 4, when Brahms's second Symphony and Elgar's 'Enigma Variations' were the principal works.—On November 7, the Tudor Singers gave a programme of part-songs, madrigals, and shanties in the Sandon Studios. Stanford's 'Blue Bird,' Peter Warlock's 'Bring us in good ale,' Norman Peterkin's 'Once there was a young sailor,' and Holst's 'I love my love' were items in an excellent programme.—On October 22 the Chester Pianoforte Trio played works by Arensky and Beethoven, and a Trio by Alice Verne-Bredt.—Among the interesting recitals have been that of Mr. John Goss, for the B.M.S. on November 13; and that of Miss Olga Lynn and Mr. Lawrence West, who played Rutland Boughton's Sonata in D for violin and pianoforte, on October 23.—The Liverpool Welsh Choral Union gave a first performance of its conductor's, Mr. T. Hopkin Evans, Eisteddfod cantata, 'Kynon,' on November 15. In this work of an hour's duration, the composer has handled his libretto, by H. Elvet Lewis, Archdruid of Wales, with conspicuous ability. The choral writing is clear, vigorous, and vocal, and in his orchestral scoring Mr. Evans shows no less ready skill. In these directions the work is exceedingly effective. The music makes an undeniable appeal in its dramatic and national note, and conductors on the look out for an effective short choral and orchestral work would find it in 'Kynon.'

MANCHESTER.—The five concerts of the Hallé series heard under Mr. Hamilton Harty's guidance have found both band and conductor accomplishing a succession of *triumphs de force* in the Brahms No. 1, César Franck in D minor, Strauss's 'Zarathustra,' the 'Faust' of Berlioz, and Harty's recently-written 'Irish' Symphony. Especially have the readings been full of point and often of surpassing illumination, but the discipline of the band has now attained a refinement where its responsiveness to Harty's interpretative wishes (and even to his occasional caprices!) has apparently reached the point of intuition. The greatest reading of César Franck's Symphony here was in the early years of the war, under Beecham, when our British emotions thrilled responsively to the grandeur of the Belgian resistance—the period of Emile Cammaerts and Elgar's 'Carillon.' One does not touch such emotional heights more than once in a life-time's experience. All future performances of Franck's D minor will inevitably have to measure up against that one, and it is more than enough if to-day's readings come within even reasonable distance of that supreme experience. Over eleven years have passed since my last hearing of 'Zarathustra' (under either Richter or Baling), and instantly one fell under its spell, the mighty uplift of that evocation of sunrise making you, like the Gaels of old, standing on cliff or mountain-top, instinctively bare the head in the presence of such overwhelming grandeur. The Abermenschian quality of the Nature-theme in its dance form, bounding along from height to height—all the old fascination of the work, gripped one again as in a vice. The performance

of Berlioz's 'Faust' was spoiled for many of us on its vocal and choral side by the use of an unfamiliar text. Many in the audience had the old Chappell score, almost consecrated here by its use (since Hallé's early days) at twenty-seven performances, and many strains fell on the ear in such unfamiliar fashion as seriously to disturb enjoyment. In Miriam Licette, Tudor Davies, and Robert Parker we heard a trio of singers born to an adequate interpretation of the three character-parts. Harty's besetting sin of excessive speed was once again in evidence; possibly he had not rid himself of the exhilaration of his trip on Honegger's 'Pacific 231' express a few days before! This locomotive sketch of Honegger's has no melodic value in the lyrical sense which one feels in Kipling's 'MacAndrew's Hymn,' or the same author's other locomotive story in the 'Day's Work' volume, but for anyone who has had experience on the foot-plate itself, the 'Pacific 231' is simply a marvellous translation into tone—ugly in some ways, it is granted, but having beauty in veracity for any who have ears to hear. Harty's 'Irish' Symphony had its first performance since its composition during the past summer. He bases the work on native melodies, and some of his themes, he tells us, have been worked up again from an early symphony for an Irish 'Feis' a score of years ago. It is purely objective music, the four movements being headed: 'On the Shores of Lough Neagh'; 'The Fair Day'; 'In the Antrim Hills'; and 'The 12th of July.' The Irish melodies have been selected with an uncommonly deft appropriateness for the job of symphonic music-fabrication, only matched by the almost uncanny certainty with which all the orchestral devices are manipulated. Apart from the thematic material published in the programme, the composer added an extremely graphic account of some early biographic experiences, which deserve a wider public than that of the Free Trade Hall on November 13. The distinguishing features of chamber music during this period were the visits of the Léner players and Mr. Ernst Dohnányi's co-operation with the Catterall Quartet in his 'Cello Sonata and the E flat minor String Quartet, in which the playing was as distinguished as his composition. He left on Manchester indelible impressions of his powers as an executant-musician, and only a further appearance at our major orchestral concerts will satisfy Manchester's longings.

NEWCASTLE.—The Bach Choir opened its season on November 1 with a fine programme of choral and pianoforte music. The Magnificat from Byrd's 'Great Service,' and two part-songs by Herbert Howells, 'The Shadows' and 'Creep afore ye gang,' were given by the choir under Dr. Whittaker. Miss Harriet Cohen played old English pianoforte pieces and Bax's second Sonata.—The Glee and Madrigal Society had two hundred and fifty school-children in its audience on November 5, and sang part-songs to them, under Mr. R. W. Clarke's direction.

OXFORD.—At the Playhouse, on October 10, the Elizabethan Singers (sextet) sang madrigals and part-songs by Weelkes, Dowland, Byrd, Morley, Wesley, Elgar, Harold Rhodes, and Orlando Gibbons's 'Cries of London.'—On October 21 Miss Fiona McCleary and Miss Miette Hardy gave a pianoforte and song recital at St. Hugh's College, under the auspices of the College Musical Society. The pianist played a Study by Szymanowski, Moeran's 'The Lake Isle,' and Ireland's 'Amberley wild brooks' and 'Equinox.' Miss Hardy sang songs by Duparc, Purcell, and Quilter.—At the second Subscription Concert, on October 23, the English String Quartet played in Ravel's Septet (for harp, flute, clarinet, and strings) and Schubert's Octet.—At the Masonic Hall, on November 7, Mr. Eric Hurst, Mr. Ernest Pitcher, and Miss Bertha Stevenson gave a violin, pianoforte, and vocal recital. Dvorák's Sonatina in G was one of the items.—The chief visiting recitalists have been Hofmann and Dohnányi.

PENISTONE.—The new Penistone and District Musical Society made its first appearance on November 5, and performed Sterndale Bennett's 'The May Queen,' under Mr. A. Harley's direction.

PLYMOUTH.—On October 29, the Samuel Coleridge-Taylor Choral Society performed the 'Hiawatha' Trilogy in collaboration with the string band of H.M. Royal Marines. The conductors were Mr. Douglas M. Durston (of the Society) and Lieut. P. S. G. O'Donnell, and the principal singers were Miss Hilda Blake, Mr. Walter Glynn, and Mr. Howard Fry.—On Armistice Day the Madrigal Society and the string band of H.M. Royal Marines performed Holst's 'Hymn of Jesus' and Elgar's 'For the Fallen.' Dr. Harold Lake was the Society's conductor, and Lieut. P. S. G. O'Donnell conducted orchestral works.

PORTSMOUTH.—The Quartet Players opened their fifth season, on October 23, with an audience that overflowed on to the platform. Mr. Arthur Cranmer sang. Chamber music has now a big public at Portsmouth, thanks chiefly to the pioneer work of Major R. Bullin, the viola player of the party. His colleagues are Mrs. Bullin, Miss Ursula Laker, and Mr. Stanley Blagrove. Their programmes are of first-rate quality, and the audience averages about a thousand.

SCARBOROUGH.—The Musical Society and the Leeds Symphony Orchestra joined forces on November 4 to perform Holst's 'The Cloud Messenger' and Stanford's 'Phaëdra Crohoore,' under Mr. H. C. Keeton. The orchestra was heard alone in Holst's 'St. Paul's' Suite and Rimsky-Korsakov's 'Scheherazade.'

SHEFFIELD.—For the Subscription Concert of November 7 Sir Henry Wood and the Queen's Hall Orchestra came from London, and they and Madame Suggia gave Dvořák's Violoncello Concerto. The Symphony was Mozart's 'Jupiter,' and there was a 'Brandenburg' Concerto.—Some unfamiliar music was heard at the University mid-day recital on November 14. It included a Viola Sonata by Grazioli (1735-1820) and flute solos by Ropartz and Ravel.

SHIPHAM (SOMERSET).—At the October meeting held here by the Mendip Musical Society, the works performed were Fauré's Pianoforte Quartet in C minor and Brahms's Violin Sonata in D minor.

SIDMOUTH.—Opening the season of chamber concerts organized by Miss M. Allen and a committee of ladies, on November 6, the English Trio played Frank Bridge's Phantasy Trio in F sharp minor and Trios by Beethoven and Rachmaninov.

SOUTHAMPTON.—Portland Baptist Church Choir, conducted by Mr. Fred C. Gange, sang 'Just as the tide was flowing' (Vaughan Williams), Eaton Fanning's 'Song of the Vikings,' and some numbers from Sterndale Bennett's 'May Queen' on November 5, and Miss D. K. Cook played violin music.—A programme of the Charles Williams Octet included the Overture to 'Rienzi,' Ponchielli's 'The Dance of the Hours,' and Eric Coates's Overture, 'The Merry-makers.' Mr. Clement Harvey, the pianist, played a set of variations written by him on Moszkowski's Valse in A flat.—Mr. Rummel gave a pianoforte recital at the Coliseum on November 10, under the auspices of the Chamber Music Association.

STOWMARKET.—The East Anglian Association of Musical Societies met on November 8, fourteen delegates being present, and it was decided to extend the Association to Cambridgeshire. Mr. Noel Ponsonby, organist of Ely Cathedral, having asked the Association for assistance for the performance of Byrd's 'Great' Service in the Cathedral next year. It was resolved to take immediate action in collecting and preserving Suffolk folk-tunes. A chamber concert followed the business. The Loriot Trio—Miss Margaret Loriot (violin), Miss Kathleen Hill (cello), and Miss Bertha Roberts (pianoforte)—played Arensky's Trio in D minor and Mendelssohn's second Trio, and Miss Elsie Fisher sang.

TORQUAY.—In the course of an Armistice Day programme the Winter Orchestra, conducted by Mr. E. W. Goss, played Foulds's 'Keltic Suite' and some Elgar pieces. On the following date the 'Ruy Blas' Overture was given, and a string party performed Beethoven's Quartet, Op. 16. Other works played during the week were Schubert's Overture in B flat, a Suite by Cowen, 'Cupid's Conspiracy,' a 'Suite Archaique' by Gabriel Marie, a selection from Tchaikovsky's 'Eugen Onegin,' and the 'Hebrides' Overture.

TRURO.—On November 3 the Cornwall Symphony Orchestra repeated the programme it had performed the day before at Camborne.

YORK.—The Symphony Orchestra, which consists of amateurs, was joined by members of the Leeds Symphony Orchestra on November 5 for the performance of Beethoven's second Symphony, three English Pastorals by Ernest Farrar, and other pieces. An excellent selection of songs was given by Miss Etty Ferguson. Mr. H. A. Bennett conducted.—The English Singers gave a characteristic programme on October 25.

IRELAND

BELFAST.—The Philharmonic Society fitly celebrated its jubilee by performing 'Elijah' at its concert on October 17—this oratorio having been the piece given at the initial concert of the Society in October, 1874. Not many Irish musical societies can boast a continuous existence of fifty years, and therefore it is a matter for congratulation that Belfast has nobly kept the flag flying for half-a-century. Certainly the admirable performance of 'Elijah' was a triumph for choir and orchestra, under the baton of Mr. Godfrey Brown, with Mr. J. H. MacBratney at the organ. The soloists were Mr. Herbert Heyner, Miss Helen Anderton, Miss Dorothy Silk, and Mr. Ben Morgan. At its second concert, on November 14, the Society did honour to its senior member and hon. secretary, Sir Charles Brett, who was unfortunately ill and unable to be present. Sir Charles, during the fifty years of his connection with the Philharmonic, has been its best and wisest friend, and it was fitting in this year of its Jubilee that the Lord Mayor of Belfast (Sir William Turner) and some four hundred members of the Society should join to mark their appreciation of the 'master mind' of the organization by the presentation of an address. The first half of the programme, along with the presentation ceremony (Mr. Alfred Brett represented his father), was broadcast. The artists included Mr. John Goss, Miss Megan Foster, Miss Beatrice Harrison (cello), Miss Kathleen Monkwell, and Miss Margaret Harrison (accompanists). Choir and orchestra gave excellent performances of Vaughan Williams's 'Toward the Unknown Region' and Holst's 'Turn back, O mag.'—Belfast Broadcasting Station was formally opened by the Duke of Abercorn on October 24. The Lord Mayor said that while from January 1 till September 14 about fourteen hundred and twenty-three licenses were issued at Belfast, from September 15 to October 18 fifty-two hundred and eighty-nine were issued.

DUBLIN.—The Free State Army Band gave an enjoyable concert at the Theatre Royal on October 10, under the direction of Col. Fritz Brase. The music included Mendelssohn's 'Hebrides' Overture and Berlioz's 'Carnaval Romain.' Songs were given by Mr. Joseph O'Mara. The Band gave another concert on November 9, with much success.—Quite a delightful choral concert was given by the combined forces of Miss Culwick's and the Pembroke Choral Societies (in aid of the Citizens' Hall Fund) in the Metropolitan Hall, on November 1, under the direction of Miss F. M. Culwick and Mr. Turner Haggard. Bantock's 'Vanity of Vanities' was splendidly sung, the choirs surmounting the difficulties in rare style, and responding magnificently to the beat of Miss Culwick.—An interesting lecture on 'Free State Municipal Music' was given at a meeting of the Dublin Rotary Club on November 6, by Mr. 'Jimmy' Glover, so well-known as conductor at Drury Lane. Mr. Glover said that municipal music could be supported out of the rates, but he preferred that it should be self supporting by an endowment fund.—Miss Frieda Hempel's 'Jenny Lind' concert on November 8 was well attended, and evoked considerable enthusiasm.—At a recent meeting of the R.I.A.M., Commendatore Esposito was elected a vice-president.—The Gervase Elwes Fund reports subscriptions to the amount of £103, and the committee invites further help towards such a worthy object. Applications had been received from many deserving

cases.—The chamber music recitals of the Royal Dublin Society were inaugurated at the Theatre Royal on November 10, with M. Jacques Thibaud, followed, on November 17, by the Léner Quartet.

Musical Notes from Abroad

GERMANY

A NEW MUSICAL GENIUS

It is always reassuring to see modern over-intellectualism in music refuted by the appearance of a true genius creating with simple spontaneity. This rare phenomenon revealed itself when Sonja Fridmann-Grammaté was introduced to a circle of musicians and music-lovers by Steinway & Sons. This young woman is indeed the best proof of the persistence of natural gifts hostile to any influence of speculative methods. She plays both violin and pianoforte, but this is not all she has to tell us. In availing herself of these instruments, which she masters with nearly equal skill in a way which may strike us as strange, she displays a kind of improvisatory art more characteristic of past musical periods than of the present. Madame Sonja Fridmann, of Polish origin, but married to a young German painter, has written several Violin and Pianoforte Sonatas of very different styles. Her Sonatas for violin solo are essentially inspired by the melodious nature of the instrument, and contain a mixture of Bachian seriousness and Slavic melancholy, while never losing continuity of invention. The Pianoforte Sonata which we heard springs, however, from the harmonic character of the keyboard. Thus the compositions show a contrast of simplicity on one side and modernity on the other, but the impression remains of a nature which cannot be spoiled by learning. Though her productions reveal some traces of autodidactic development, yet there is evidence of an inborn faculty for giving all musical ideas definite form, and of inexhaustible imaginative power.

RICHARD STRAUSS'S 'INTERMEZZO' AT THE DRESDEN STAATSOOPER

For some time Strauss's new 'Intermezzo' has been attracting attention, but rumours concerning it have done much to lessen our interest. Thus it came to be known that the composer, as he has been wont to do since 'Heldenleben,' had made himself and his wife heroes of the 'Intermezzo,' and that he had gone so far in the setting of mere trifles as no composer had dared to do before. The public probably was not wrong in concluding that the music accompanying intimate events could not be very important. So the preface, which I mentioned last month, was considered rather as an excuse for the work than an explanation of it. Under these circumstances the 'Intermezzo' caused some surprise to all who had expected something disappointing. The music is often put to ridiculous purposes, yet it cannot be denied that no other composer could have done this with equal virtuosity. Besides the most prosaic things of every-day life there are in the work some pages worth considering, such as peasants' dances, harmless love-affairs, and reconciliation between man and wife. A mixture of the 'Rosenkavalier' and the 'Ariadne' styles is apparent. The flowing dialogue comes to a stand-still only in orchestral episodes which bridge one scene to another. Richard Strauss was, indeed, not mistaken in making musical dialogue the most interesting part of this 'Intermezzo.' Throughout the work the spoken word—as simple prose, as recitative in all possible forms—is never overwhelmed by the orchestra, however rich the tone may be. Singers and conductor, Herr Fritz Busch, rose to the occasion and did all in their power to satisfy the composer. I do not remember having come across a singer like Madame Lotte Lehmann, of the Vienna Staatsoper, who could so well express all the nuances of the woman's character and sing at the same time with the most beautiful voice.

Though all this is true, and the success of the work very great, the 'Intermezzo' goes no further than its name suggests. It never exceeds the bounds of harmless comedy, and ever remains true to the individuality of its creator, who displays the highest degree of musical loquacity. The stage management was simply wonderful.

A YOUNG COMPOSER

A new Pianoforte Sonata, Op. 1, was heard twice in one week. Its composer, Hanns Eisler, a very young pupil of Schönberg, shows extraordinary skill both in the polyphonic and harmonic texture of his work, with at the same time, however, a monotony of procedure damaging to its excellent impression. To Franz Osborn and Elsa C. Kraus belongs the credit of playing this Sonata and making it known.

The 'November Group,' that association of painters, poets, and musicians devoted to modern art, invited the Amar Quartet for a performance of some 'Bagatelles' for string quartet by Anton Webern, the most ascetic of all composers. He emphasises the immaterial side of music to such an extent that we hear nothing but *soito rano* exclamations.

ADOLF WEISSMANN.

NEW YORK

The orchestral season was opened by three organizations appearing in one week. First the Philharmonic Orchestra, under Willem van Hoogstraten, presented as a novelty Respighi's 'Sinfonia Drammatica.' His 'Fountains of Rome' has been repeatedly performed here, and has been favourably received. Anticipation ran high concerning the Symphony, but it proved a disappointment. It is claimed in Italy that Respighi is a 'master of symphonic style,' while the plain truth is that he has no symphonic style at all, but, like all other Italians, writes purely in operatic style when attempting any composition of length. It is a formless work, beginning nowhere, proceeding nowhere, and ending nowhere, and full as any opera of melodies and incidents that are in no way related each to the other. Moreover, no originality was apparent. The pleasing 'bits' here and there brought to mind extracts from the great German and Russian composers, and even the ideas and manner of other Italians. In spite of these faults there was, however, enough of interest to impress one with the idea that Respighi might write an opera if he chose, and we wish he would so choose, for another Italian name in operatic composition would be welcome. The more classic and scientific forms of music are far better interpreted by their colder-blooded brethren of the North.

For our second orchestral concert, Mr. Stokowski brought over his splendid band from Philadelphia. There was no novelty, only superb interpretations of Brahms's C minor Symphony and three short works of Stravinsky. It really seldom matters what the Philadelphia Orchestra plays so long as it plays, and we are not at all surprised at Mr. Ernest Newman's utterance that 'there is no orchestra in England to compare with this in material or discipline.' Occasionally this wonderful band may play something we might call 'tiresome,' but for the work of the Orchestra itself we have (as for Mr. Harold Samuel's playing of Bach) only superlatives to use.

The State Symphony Orchestra (organized for Josef Stransky when he retired from the Philharmonic) celebrated the hundredth anniversary of Bruckner's birth by a performance of his third Symphony, in D minor. Of Bruckner's nine Symphonies the third cannot claim to be the best, but it shows many of the composer's enduring characteristics—the alternating of strong and weak passages, &c.—and it is written in a more popular vein than some of his later symphonic productions. It is a composition calculated to please an ordinary audience, and all Mr. Stransky's audiences want is something that pleases until he comes to Tchaikovsky and Wagner, his two battle-horses, for a concert under his baton without one of these names in the programme is rare.

The New York Symphony Orchestra was the fourth to make its first appearance for the season. Mr. Damrosch induced a calm mentality in his audience by playing Beethoven's fifth Symphony and Vaughan Williams's lovely Fantasia for double string orchestra on a theme by Thomas Tallis (16th century), and then awoke them suddenly with Arthur Honegger's 'Pacific 231,' which carried them to a tremendous pitch of excitement. In these days of programme music, Honegger seems to have been the first to use a locomotive engine for a subject. Beginning with a suggestion of the preparation for a start, we next hear the

start itself, the gathering speed, the great monster roaring and tearing through the night, and finally the journey's end. All this could have been done by many composers by appealing to us only as a wonderful piece of mechanism, but Honegger's locomotive is *alive*, and its vitality impresses us as much as its power. The orchestration is superb. Mr. Damrosch and his men entered fully into the spirit of the composition, and aroused our emotions to the highest pitch of enthusiasm over this extraordinary work. Honegger's name has long been best known by his affiliation with the 'Paris Six,' but none of the others have ever distinguished themselves as he has done in this portrayal of the potentialities of a colossal structure of man's labour, and in the tremendous effect produced on our emotions in the achievement of it.

The novelty at the second Philharmonic comprised three episodes from the two suites of Florent Schmitt written to accompany a French adaptation of 'Antony and Cleopatra.' As programme music the 'episodes' were failures, as even with the assistance of the annotator they conveyed nothing to our minds, and as music . . . But why are we called upon to listen to such emptiness?

Mr. Stokowski's second concert came on the evening of a Presidential Election Day, when only the most dilettante American is interested in anything but the returns, so we were not called upon to analyse any more modern orchestral efforts than those of Beethoven and Mozart.

The Metropolitan Opera House opened on the eve of Election Day, but the first night of the opera season is always primarily a social event, and the music must take second place. Everybody comes to see and be seen, and an old opera is always chosen. 'Aida' is often given, and 'Aida' it was this year, produced in all its scenic sumptuousness and the re-appearance of many old favourites among the singers. And yet there was a novelty—the conductor, Tullio Serafin, who made his American début after years of success at Milan, Buenos Aires, and Madrid. He leads with great authority, has an expressive left hand, and pays close attention to the singers as well as to the orchestra. His great vitality and interest in his score are always apparent. He promises to be an acquisition.

The Friends of Music devoted their first afternoon to Bach, their second to Mahler. Their best work is always done in Bach, and no other composer interests their audiences so much as the great John Sebastian, but Mahler is a favourite of Mr. Bodanzky's, so we must sometimes listen to him too—or stay away. M. H. FLINT.

PARIS

The outstanding event in our musical world these last days has been the death of Gabriel Fauré. The passing of the great master evoked the deep regret of musicians of all schools and tendencies. He was, indeed, a composer who enslaved his art to no transient craze, but ever renewed it by smooth evolution. Keeping to tradition and yet alive to the exigency of modern sensibility, he spread his melodic lines amidst harmonies pregnant with poetry and intimate emotion. Powerful orchestral effects tempted him but rarely, and it is in the domain of chamber music that he unveiled the best of his gift. Special mention must be made of his 'Requiem,' the discreet mysticism of which is framed on classic lines, thus attaining a degree of serenity often lacking in modern music.

Amidst the ever-swelling stream of musical events the critic cannot but choose a few and apologise for the exclusion of the rest.

The Grand Opéra produced a new work, 'Nerto,' a collaboration of Maurice Léna for the text and Ch. M. Widor for the music. The plot is drawn from a poem composed by Frederic Mistral in the Provençal dialect. Satan figures in it as a purchaser of souls, and Love triumphs over him in the end. He wins neither hero nor heroine. M. Widor's music voices the French lyrical tradition as developed by Gounod and Massenet, but preserves its distance from all recent contributions in this art. The melody is conventionally sweet, and the thematic development explains with conviction the inner sense of the subject. The dramatic apparitions of Satan are underlined by fairly realistic touches, but the ear is nowhere molested by any

unexpected shock either in the music or in the score. A few charming popular songs and dance tunes have a refreshing effect.

Friends of symphonic music will learn with pleasure that the Pásdeloup concerts seem to have come through their tribulations. This heroic group presents its artistic efforts in the Mogador Theatre, where there was a vacancy after the disappearance of the Concerts Modernes. Always alive to modern musical activity, M. Rhéné-Baton, the able conductor of the Pásdeloup Orchestra, gave his auditors an interesting novelty, the composer of which is Jean Wiener, the remarkable pianist. In his Concerto No. 1 'Franco-Américain' this composer aims at nothing less than re-animating the concerto form by the introduction of jazz music. This is a praiseworthy attempt towards artistic utilisation of what is good in jazz. Happily enough, M. Wiener keeps fast to frank and well-established tonality, and rarely seems to be short of good rhythm.

Musical circles and the public at large are giving due attention to the noteworthy activity of an Italian conductor, Piero Coppola, seconded by Madame Marguerite Nielka and the Pásdeloup Orchestra. Signor Coppola has been visiting us for some years past, and each time the programmes of his concerts have inspired much interest on account of their quality and variety. The first included Ravel's 'Rhapsodie Espagnole,' and had as closing item Strauss's 'La Vie d'un Héros.' Madame Nielka sang with much conviction and musical intelligence melodies by Aubert, Roussel, Bachelet, and Casella. Two first performances were reserved for the second concert, viz., a symphonic poem entitled 'Crepusculo sul Mare,' by Santoliquido, and 'Pour Orchestre,' by Rudi Stephan. The first-named, in spite of its title, is not purely descriptive music. It conveys the sensation felt by the author at the sight of a sunset on the sea. Santoliquido, as a genuine Italian, commands a flowing melody of a conventional and slightly Wagnerian type. There is warmth and poetry in his music, but the inspiration seems too even and the realisation does not always escape monotony. 'Pour Orchestre,' by Rudi Stephan, is a powerful piece of symphonic music wherein all artifices of scholastic counterpoint and fugue are laid under contribution for the thematic development. Excess of polyphony imparts to this work a severe and almost rugged character, while depriving it overmuch of generous orchestral sonority.

Piero Coppola is rapidly becoming an outstanding figure of our musical world, and his work promises to give us compensation for Kussewitzky's departure to America.

The group 'Pro Musica,' which is the French section of the Franco-American Music Society, gave the first concert of its season to French music. Three noted composers, Kœchlin, Roussel, and Grovlez accompanied their own works, and Madame Jane Bathori, the admirable singer and matchless interpreter of modern music, sang the 'Chanson de Bilitis,' by Kœchlin, 'Invocation,' 'Sarabande,' 'Amoureux séparés,' by Roussel, 'Ronsard à son âme,' 'Noël des Jouets,' 'Sur l'Herbe,' by Ravel, 'Le don silencieux,' 'Sérénade,' by Grovlez, and 'Poèmes de Catulle,' by Darius Milhaud, the latter accompanied only on the violin played by M. Robert Kretzly. Madame Madeleine Grovlez, the talented pianist, played with mastery and sincere emotion pianoforte works such as 'Le Glas,' by Florent Schmitt, 'Baigneuses au Soleil,' by Déodat de Séverac, and the third Impromptu by Gabriel Fauré. The concert ended with Ravel's 'Sonatine' for violin and 'cello, played respectively by MM. R. Kretzly and P. Fournier.

PETRO J. PETRIDIS.

TORONTO

Schumann-Heink opened the Massey Hall season this month with a programme of medium interest. She was followed closely by Geraldine Farrar in her wisely conceived 'Carmen' Fantasia, a tabloid version of the opera, in which the famous Metropolitan has retained only the cream of the melodies, developed entirely with the chorus, and re-dressed her company of nine along vivid, impressionistic lines. As grand opera has, as yet, always been a failure in Canada, the innovation came as a welcome relief.

Two début recitals have created unusual enthusiasm. Maria Jeritz, so well known through her recordings that

she drew a capacity house, proved that the Metropolitan work does not always ruin for concert-singing every artist it embraces. Her selections ranged from the pure dramatic to the English folk-song, showing, above everything, an extraordinary wealth of tonal-colouring. Roland Hayes, the coloured tenor, after an evening of the purest lyric singing ever heard at Toronto, has now only two rivals here—Chaliapin and Rosing. It is strange that a native of Africa can teach the Anglo-Saxon how to sing his own language. We know of no living vocalist whose diction is so perfect.

The New Symphony Orchestra has already given two concerts. The first contained the Weber 'Jubilee' Overture and Schubert's ninth Symphony, in C major, the other presented the Haydn 'Surprise' Symphony, Liszt's Rhapsody No. 2, and the Schumann Pianoforte Concerto, with Signor Guerrero at the keyboard.

The first of the Hart House String Quartet concerts was entirely successful, both artistically and in point of attendance. The members, who have been practising daily all the summer, gave promise of unlimited ability in Quartets of Beethoven, Haydn, and Debussy.

Paul Whiteman drew his customary thousands, but the enterprise which he so soundly started, viz., musically educating the lower tastes through the power of rhythm and ingenious harmony, seems destined to prove sterile.

Local recitals have been given by T. J. Crawford (presenting a splendid programme of original compositions for soprano, baritone, and violin), Claud Biggs (pianoforte), Ethel Peake (vocalist), Luigi von Kunits (sonata recital), and Albert David (vocalist).

H. C. F.

VIENNA

GUSTAV MAHLER'S POSTHUMOUS SYMPHONY

The four weeks' Municipal Music Festival brought so much that was new and interesting that only the more important novelties can be referred to here. Not the least interesting of these was the first production of Gustav Mahler's tenth Symphony—a posthumous work which gains in significance from the reproduction which has just been published, in a beautiful and dignified form, by the Viennese firm of Paul Zsolnay. Inspection of this facsimile score affords a fascinating and gripping insight into the mentality and spirit of this most misunderstood of contemporary composers. No more faithful portrait could be imagined of Gustav Mahler's soul, which was at once that of a wistful child and of a deeply suffering man. The score is replete with hastily penned exclamations of despair, of fear of approaching death (or madness), and with tender and loving words for his wife, Alma. But, above all, we are afforded an insight into the ceaseless pains and sorrows from which sprang the tenderly childlike naïveté of Mahler's melodies which so many have denounced as manifestations of 'banal sentimentalism.'

Only two movements of the Symphony were heard—the *Adagio* which Mahler, after some wavering, had designed as the first movement, and a *Scherzo*, inscribed 'Purgatorio, or Inferno,' which was to have become the third movement. This *Scherzo* is incomplete to such an extent as to lack even the traditional *Trio*. But it is safe to assume that the *Adagio*, which is apparently finished, had by no means assumed its ultimate shape at the time of the composer's death. Mahler's restless spirit was bent on perfection, and none of his Symphonies was by him considered 'complete' before the moment of its first production. It seems extremely doubtful therefore that, had he lived to see it, he would have approved of the performance of so fragmentary a Symphony as this tenth. Plainly it is 'unfinished' in every sense of the word, but allowing all that this term implies, it is a genuinely Mahlerian work, akin in style and idiom to the 'Song of the Earth,' the 'song-symphony' which ranges chronologically between his eighth and ninth Symphonies. The tenth is a typical kaleidoscope of continually shifting moods, abruptly changing from exultant passion to deep depression. It has, in short, that element which has induced many to describe Mahler's music as 'erratic,' incoherent, and 'un-organic,' but which, in fact, is merely a manifestation of the composer's nature so strangely compounded of sentiment, sorrow, and childlike fancy. Withal,

the tenth Symphony shows more repose and inner balance of mind than its predecessors, especially in the beautiful singing passages of the violas with which it opens, and which repeatedly occur in the first movement. Franz Schalk's performance of the Symphony, at a special concert of the Philharmonic Orchestra, given at the Staatsoper, was direct but not inspired to a great degree.

SCHÖNBERG'S 'DIE GLÜCKLICHE HAND'

The Volksoper, which is still—and more than ever—battling against the spectre of complete economic breakdown, achieved one of the most memorable deeds of the entire Festival with its production—the first anywhere—of Schönberg's mimodrame, 'Die glückliche Hand.' The work, composed between 1909-13, was the composer's first effort in music and drama combined, he himself writing the book for what represents a new and singular type of operatic form. It is not opera, or ballet, or indeed music-drama—but a species embodying all three forms. It may be regarded as the last and most logical type of Wagner's 'Gesamtkunstwerk'—a form of drama which unites the elements of music and drama with the possibilities of dance and mimic expression. But Schönberg adds a third element which was still unknown to Wagner's technically less advanced stage, i.e., lighting which he employs in all its most elaborate and detailed applications. Of the three acting persons—The Man, The Woman, and The Gentleman—only the first is a singing part, the two other characters being restricted to pantomimic gesture. The three figures represent fixed types: the Man, in quest of glory and conquest; the Woman who inspires his deeds, but who, in the end, annihilates him by forsaking him for the Gentleman, a mere well-dressed puppet. The frame for the scant and short action of the drama is provided by a chorus which opens and closes the work—the voice from within the Man's own self which warn him not to lose himself and his purpose in worldly and superficial pleasures.

It is this chorus which discloses Schönberg's real mastery, and it is the one feature which establishes the connecting link between this eleven years' old work and the composer's recent creations. For the rest, the music of 'Die glückliche Hand' is a product of its time—the time of Strauss's 'Salome.' It is to such music that Schönberg's orchestral idiom comes nearest in this work; yet Schönberg reared his own edifice on the ground prepared by Strauss. Nowhere is there any relationship to Strauss's theatricalism, nowhere is Schönberg's music merely the colourful background and pretext for a brilliant scenic picture. Every bar of the work is charged with a message, and music is the servant of drama throughout. Thematic development there is none; nor are there large melodic complexes; nor, indeed, even traces of 'leading motives.' The acting persons are characterised not by individual themes but by orchestral colours. The Woman's grace and fatal charms are embodied largely in the solo violin part, and the rigid bristles paint the virility of the Man. The chorus is employed with that supreme freedom and imaginative mastery which trace a direct line from the last movement of Schönberg's 'Gurrelieder' to his 'Pierrot lunaire.' It is, perhaps, the most ingenious employment of the human voice ever experienced in the history of music. Schönberg's chorus is a symphony of murmuring, muttering, hissing voices; a few sustained tones now and then arise from this wailing, only to submerge again in the ghostly and ghastly ensemble. The polyphonic treatment of the voices is masterly, and its effect overwhelming. The performance, under Dr. Stiedry, was the outcome of infinitely painstaking rehearsals, and proved a thing of admirable perfection. Its effect was weakened, unfortunately, for Schubert's roseate and all-too harmless little opera, 'Der häusliche Krieg' should not have followed it.

SCHÖNBERG'S NEWEST WORK

It was highly instructive and fascinating to draw comparisons between the Schönberg of 1913, as exemplified by his 'Die glückliche Hand,' and the Schönberg of 1924 who spoke to us from his very latest work, a Quintet for wind instruments. In the first-named, it was still possible to trace his ancestry to certain composers of his day; but the Schönberg of our time follows his own path, which separates him from all who have gone before. The

Schönberg was a... age... ground... in wh... con... a com... is the... by au... scale, each s... own li... The fi... to be... to dev... merely... exhaust... tion, Schön... presen... merel...

The derive... is, for... itself... the se... them... and i... Now... place... at fir... the fi... whet... day b... under... work... music... Form... the fi... Scher... recap... on the...

Or... May... same... song... stage... unus... musi... beco... studi... his fa... He e... amor... Corn... scho... of th... year... Wei... and... This... the... form... had... a r... Corr...

gr... pe... in... m... m...

Schönberg of old, building upon the foundations of tradition, was a revolutionary of the means and possibilities of his age. In the Quintet he has widened the boundaries of the ground which has sufficed for others. It is the first work in which Schönberg's theory of the twelve-tone scale is convincingly worked out. What makes the twelve-tone scale a complete departure from accepted harmonic fundamentals is the fact that the twelve notes of the scale are reached not by augmentation or diminution of the familiar eight-tone scale, or by alterations of the existing chord combinations; each semitone is an independent entity by itself, and leads its own life, irrespective of its relation to chromatic neighbours. The full significance of the new twelve-tone scale is shortly to be explained by Schönberg in a book which he proposes to devote to this subject. The Quintet, it is understood, merely outlines the possibilities of the new scale, without exhausting them. In its ultimate and most logical application, the new harmonic fundament will, according to Schönberg, demand a twelve-part polyphony, whereas the present work, being scored for five instruments, permits merely a five-part polyphonic texture.

The new work is replete with ingenious inspirations derived from the resources of the twelve-tone scale. There is, for instance, no melody in it which would not embody in itself—or in its accompaniment—all of the twelve tones of the scale. There occur no mere repetitions of any given theme, but each motive is subjected to an elaborate and ingenious process of reversion and transformation. Notwithstanding such complicated and strenuous demands placed upon the hearer, a skilled ear may yet perceive, even at first hearing, certain 'melodies' alternately pronounced by the five instruments. The question which still remains is, whether the human power of musical perception will some day become perfected to such a degree as to permit full understanding of the immensely artful texture of such a work at a first hearing, or to derive pleasure from such music without the aid of extended and advanced study. Formally, the Quintet reverts to the traditional scheme: the first movement is in strict sonata form; the second a *Scherzo*, with the customary *Trio* followed by a literal recapitulation of the first section; and the *Trio* falls back on the themes of the preceding movements.

PAUL BECHERT.

PETER CORNELIUS

BY EDITH A. H. CRAWSHAW

On December 24, a hundred years ago, there was born at Mayence Peter Cornelius (a nephew of the painter of the same name), who is now remembered principally by his songs and other vocal works. Destined originally for the stage, after one appearance (which seems to have been unsuccessful) he abandoned this career and decided to adopt music as his profession. In preparation for the stage he had become acquainted with dramatic literature, and these studies helped to develop his poetic gifts. On the death of his father—in 1844—music with him became a serious study. He spent five years at Berlin under Dehn, who numbered among his pupils Glinka, Kullak, and A. Rubinstein. Cornelius's tendencies were rather towards the modern school of music than to that which enforced the keeping of the strict rules of counterpoint. When twenty-eight years of age he joined a group of young musicians at Weimar who were imbued with the ideas of Richard Wagner, and, under the guidance of Liszt, sought to carry them out. This group eventually founded a separate school, to which the name 'New-German' was given. Cornelius here formed ties of strong friendship with Liszt, who in his turn had a high opinion of Cornelius, speaking of him as 'a most charming, fine-feeling, and distinguished nature.' Cornelius thus describes the life at Weimar:

'What lessons we learnt at the rehearsals for the grand musick-performances; what wonders we experienced at Liszt's ear, his controlling hand, the mode in which he explained, inspired, electrified. . . . How merry were our evenings, blithe our nights! The motive of the 'Flying Dutchman' was our pass-word

in the starless dark, the royal fanfare from 'Lohengrin' our good-night call to Liszt, and the jubilant trombone melody before the third Act of 'Lohengrin,' we sang as first greeting to the longed-for Meister Wagner when we sought out the exile in Switzerland.'

The principles of the New-German school were ably set forth by Cornelius in the *Neue Zeitschrift für Musik*, both by original articles and the translation of a series of French lectures given by Liszt. Cornelius's literary work also included the translation of Berlioz's 'L'Enfance du Christ,' of which the composer wrote to Liszt:

'On me dit que la traduction allemande est très bien faite et je te prie de remercier très particulièrement mon exact et spirituel traducteur.'

After translating from the French some of Liszt's articles on Schumann, Cornelius wrote to his mother:

'Everybody who does not know they are translations takes them for German originals. Moreover, it will do me no harm for my name to go hand-in-hand through the world with Liszt's.'

Mr. Ashton Ellis makes this comment apropos the translations:

'Cornelius has left quite enough of his own to sustain him on his own feet through the world.'

The comic opera, 'The Barber of Bagdad,' in which Cornelius embodied his new views, had only one performance (1858), and its failure was one cause of Liszt's retirement from his post at Weimar. This opera was revived at Munich in 1885, and given in English by the pupils of the Royal College of Music at the Savoy Theatre, in 1891.

Leaving Weimar in 1858 Cornelius went to Vienna, where Tausig introduced him to Wagner, who soon formed a favourable opinion of him, expressing himself thus in a letter to his wife, Minna:

'He really is the only one among the younger generation to whom I can attribute actual genius, whilst his temperance, modesty, contented mind, and great moral worth place him on a pedestal apart.'

When Wagner left Vienna for Munich at the invitation of King Ludwig II., Cornelius followed, becoming first reader to the King, and later Professor of harmony and rhetoric at the Conservatorium. The opera, 'Le Cid,' produced at Weimar in 1865, may be considered as the outcome of Cornelius's friendship with Wagner.

After one of his trips to Venice, Wagner announced his return to Cornelius by sending him a small Venetian gondola, to which he had attached a *canzona* written to nonsensical Italian words. At the same time Wagner communicated to Cornelius his plan for the composition of 'Die Meistersinger.' So desirous was Wagner of having his friend's opinion regarding this libretto that he arranged for Cornelius to read it in February, 1862. Cornelius travelled from Vienna through floods and floating ice, which impeded the railway traffic, in order to be present at Mayence for the occasion, arriving, after all sorts of adventures and the loss of his overcoat, in a half-frozen condition at his sister's house, and returning direct to Vienna the next day!

A misunderstanding of Cornelius's caused the breach in the intercourse between Brahms and Wagner. The original autograph of the 'new Venusberg music' from 'Tannhäuser' had been committed by Wagner to Cornelius, who was to make a copy of it. Cornelius, thinking the original score was a gift to himself, passed it on to Brahms, who valued it highly, whilst Wagner was expecting its return.

For a third opera, following Wagner's example, Cornelius turned to the legends of the Edda, and was busy composing 'Gunlöd' when he died at his birthplace, Mayence, on October 26, 1874.

It will be as a song-writer that Cornelius is remembered rather than as a composer of operas. His six 'Christmas Songs' deserve mention, also the 'Songs of a Bride' and 'Songs of Grief and Consolation,' in which cycle the wonderful 'Ein Ton' is found. Cornelius deserves to be

remembered in this, his centenary year, for that one song of which Plunket Greene writes in his 'Interpretation in Song':

'The voice-part consists of five sentences, all sung on one and the same note. Here a man is thinking of a woman who is dead. Each sentence tells a different thought and a different emotion; without differentiated tone-colour every thought, no matter what the words, would sound alike. It is in reality a study of five emotions in five colours, a masterpiece of unmonotonous monotony.'

Obituary

GABRIEL FAURÉ

Although for the past four years Fauré's health had been frail enough to constitute a constant source of anxiety to his friends and admirers, the news of his death (which occurred on October 31) came as a painful surprise to all. He was well over seventy-nine years of age (the date of his birth is May 13, 1845), and yet it was impossible to think of old age in connection with his music or with himself. The youthful charm and tranquil brightness that always characterised him remained unimpaired, and as a composer he never ceased to display an amazing vitality and alertness. Indeed, some of his latest works, such as the song-sets, 'Mirages' and 'L'Horizon Chimérique,' and the second Pianoforte Quintet, are among the finest, freshest, and most original things he ever wrote.

No country except his own has realised so far his greatness to the full. By a remarkable coincidence, just before his death, in the New York *Musical Quarterly*, appeared an article on him, by Mr. Aaron Copland. It is entitled 'Gabriel Fauré, a Neglected Master,' and this title expresses the position quite accurately.

One vainly wonders why Fauré's music, with its perfect atticism and far-reaching originality, should have remained neglected or under-rated outside France. It is precisely the kind of music that would be expected to attract and retain the attention of all cultured and sensitive music-lovers. It is fraught with inner significance, graced with beauty of the most arresting kind, and always delightful in proportion and workmanship. You may revert to it time after time, and ever be finding fresh reasons for admiring and loving it; and you will wonder how it can come to pass that a work such as the lovely second Quintet or the song 'Diane, Séléné,' can be heard for the first time in any country without the event being noticed otherwise than by a couple of casual sentences in a few concert-notice (this, alas! is what happened in London). Other works of his—such as the beautiful 'Requiem' (Op. 48)—remain practically ignored. Let us hope that very soon the truth of Mr. Copland's statement, that 'it is time to give Fauré his rightful place in contemporary music,' will be universally acknowledged and acted upon.

This place is great from the historian's point of view as well as from the music-lover's. Fauré ranks with Lalo, Chabrier, Saint-Saëns, and Franck as a pioneer of the modern musical renaissance in France. Moreover, his activities continued long after the renaissance was an accomplished fact; and the same youthful vitality which informed his music characterised his teaching and his relations with the musical world around him. This outlook remained fresh and sympathetic to the last. It is no mere coincidence surely, that so great a number of the best French composers of to-day—Louis Aubert, Roger-Ducasse, Koehlin, Ladmirault, Ravel, and Schmitt, among others—should have been his pupils.

France was fully aware of her debt to Fauré, and long is the list of honours—culminating in 1922 in a 'Hommage National,' the like of which had never before taken place except for Pasteur—bestowed upon him.

Shortly before his death, Fauré was engaged in completing a String Quartet which is, I understand, ready for publication.

M.-D. CALVOCRESSI.

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

KENSINGTON.—So far as we know, no book gives an account of the meaning of Chopin's Preludes. You mention, as the type of explanation you require, the following 'programme note' on the A flat Prelude (? D flat):

'... its muffled A flat bell booming its solemn death message over the waters, and the little tear-laden boat of melody cradling its grief to silence on the ripples below.'

('Tear-laden boat of melody' is good!) A volume of such 'explanations' of all the twenty-five Preludes would be enough to make poor Chopin turn. Don't give your mind to such things. Doesn't the music itself say enough already? And isn't it better that this Prelude should mean half-a-dozen different things on as many days, or in accordance with the listener's frame of mind, than that it should be limited to the expression of one idea? Scuttle that tear-laden boat!

A. H. W. writes quoting this passage from Stanford's book, 'Musical Composition' (author's capitals):

'It is an absolute necessity for the composer that he should STUDY THE PURE SCALE AND WRITE IN IT.'

Our correspondent asks 'Why'? So do we. We remember hearing Stanford say pretty much the same thing at a Musical Association meeting. He led into it by condemning the whole-tone scale on the ground that it was possible only on instruments of equal temperament (pianoforte, organ, harp). No string player could manage the whole-tone scale because of the impossibility of getting the octave dead true (We hope we have this right!) All great composers from Palestrina to Wagner (said Stanford) accepted the tempered scale, but when they composed they always had the true scale (unequal temperament) in mind. Stanford may have been right about the older composers, but we doubt if many composers of to-day give a thought to the difference between the true and tempered scales.

H.2.—You have made a good start with your folk-song library. You ask for still more treatises and collections. Here are some: Cecil Sharp's 'Folk-song: Some Conclusions' (Barnicote & Pearce, Taunton; and Novello); 'English Folk-songs from the Southern Appalachians,' by Olive Dame Campbell and Cecil Sharp (G. P. Putnam's Sons); 'English County Songs,' Lucy Broadwood and J. A. Fuller-Maitland (Leadenhall Press); 'Folk-songs from Somerset,' Cecil J. Sharp and the Rev. Charles L. Marson (Schott); 'School Songs,' Cecil J. Sharp, five sets (Novello); 'English Folk-Carols,' Cecil J. Sharp (Wessex Press, Taunton, and Novello); and the various collections by Sharp, Butterworth, Vaughan Williams, and Hammond, issued by Novello. The above are only a small proportion of the available material, but it should keep you happily busy for a time.

FRANK.—(1.) A grand pianoforte is, of course, better than an upright, all things being equal. We prefer not to recommend any particular make. There are now so many good ones that, to be fair, we should have to give a catalogue. In so large a town as yours there must be reliable dealers galore. Go to them, and if you can obtain the advice of a professional musician of good standing (paying a small fee, of course), so much the better. (2.) The Novello Edition of Bach's organ music can hardly be bettered. It is particularly valuable so far as the Chorale Preludes are concerned. Begin with Book 1, the Eight Short Preludes and Fugues, and at the same time work at some of the easier Chorale Preludes (for manuals only) in Books 18 and 19.

F. S.—(1.) To give such a list as you ask for would take up far too much space (and, incidentally, a lot of our time as well). Moreover, the question of taste comes in; the songs that we like might leave you frigid. As you are within a short run of the West End, you can easily make

your own choice at the publishers. (2.) As you are able on occasion to use your head register, you should note carefully the sensations that go with it. Reproduce the sensation, and you reproduce the right tone. This seems a rough and ready way of going to work, but we have known it to succeed when subtler and grander-sounding methods have failed. Jordan is occasionally still to be preferred to Abana and Pharpar!

EARNEST INQUIRER asks for information 'about those guilds or societies which undertake to finance the concert or recital that an aspiring student may wish to hold in London, on payment of a regular yearly sum for a fixed period.' We know of no such open-handed societies. The only title that occurs to us is that of the Guild of Singers and Players (74, Grosvenor Street, W.1), which is an organization for the qualified professional, not the 'aspiring student.'

MOX.—By 'Triple rhythm' you probably mean 'triple time'—3-2, 3-4, 9-8, &c. You ask how you are to 'determine the existence' of three-bar rhythm. Only by examining the passage, and so discovering which are the strong bars, just as you would look for the strong beats in a bar. Turn up the well-known passage in the *Scherzo* of the Ninth Symphony, and practise beating the passages where Beethoven directs 'rhythm of three bars' and 'rhythm of four bars.'

AN INQUIRER.—Question not clear. Do you mean pianoforte *duets*, and pianoforte quartets—that is, works for three stringed instruments and pianoforte? In any case, we can hardly advise you in choosing works of the kind for players 'in the intermediate stage.' Ideas vary as to such stages. You are so near London that you can easily go to a good music shop, explain your wants, and make a far better choice than we could proffer.

L. L. H.—The 'Christmas' Oratorio will be performed at St. Anne's, Soho, on December 13 and 20, and January 3, at 3.30; at St. Alban's Abbey (Parts 1 and 2) on December 16, at 8; and at St. Stephen's, Bow (Parts 1 and 2), on December 28, at 6.30. There will no doubt be other performances in or near London, announcements of which will probably be made in the press.

N. C.—We know of no book dealing with the use of the organ with orchestra, the filling-in of wind parts, &c. The matter is one for taste, commonsense, and a good knowledge of the particular organ. A book could be of little use here. There is an abundance of literature on organ construction. You appear to have missed our reply to you on this point in the November issue. Look it up!

WALDSTEIN.—Why bother about a 'full list of modern books embracing pianoforte teaching from the beginning'? If we understand your needs aright, your best plan is to start work under a first-rate teacher and go all out for the L.R.A.M. or A.R.C.M. Teachers' Diplomas. We do not know if the player you mention gives lessons. We should think not, as he is so much on tour.

F. M. M.—There is no 'method' for discovering the different keys of a work apart from key-signature. Modulations are sometimes so transitory that the question of a new key does not arise. If a new key is established, your sense of tonality should tell you which. The study of Tonic Sol-fa will help your feeling for key and key relationship.

A. M.—For your pupil 'with small hands,' able to play d'Aquin's 'Cuckoo,' you cannot do better than follow on with the 'Inventions' of Bach, proceeding to the easier of the '48.' Try also some movements from Handel's Suites and from Bach's 'French' Suites.

C. R. C.—The best Beethoven book we know on the scale you desire is by Chantavoine, in the series 'Maitres de Musique,' published by Alkan, Paris. It may be had from Novello. We do not think an English version has appeared.

H. H. B.—You can hardly prepare for the A.R.C.O. without taking lessons. Ask your teacher for advice as to the most useful books for study.

R. F. W.—Bach's 'Let us but rest awhile,' used as a test-piece at Blackpool, is published by Augener in a set of Bach solos edited by Prout. It may be had separately.

L. J. W.—Parry's 'Jerusalem' is simply a unison song. It belongs to no special category. We should certainly not call it an idyll, as you suggest.

C. H. S.—For your lectures on the growth of pianoforte music consult Herbert Westerby's recent book, 'The History of Pianoforte Music' (Kegan Paul, 12s. 6d.).

W. W.—Chester's publish a large number of songs for all voices by later Russian composers. Write for a list.

GAS FIRES AND THE PIANOFORTE

Apropos of the inquiry on this subject by 'H. K. W.' in our last issue, we have received from the British Commercial Gas Association a letter and pamphlet containing the best of evidence that a properly constructed gas-fire has no ill effects on the pianoforte. The fact of such fires being extensively used in studios by pianoforte manufacturers and others is sufficient testimony.

THAT COPYRIGHT QUESTION!

We thought we had done with it, but several letters lie before us asking, 'How do I copyright?' &c. Full information was given in this column in our issue of August, and references were also made to the subject in June and July. We shall never return to it.

TWO-MANUAL AND PEDAL PIANOFORTES

Several readers write wishing to get in touch with 'L. C.,' whose inquiry on the above appeared last month. We did not keep 'L. C.'s' address; if he will send it we will bring the parties together.

Miscellaneous

Proof of the excellence of the musical work done at the Godolphin School for Girls, at Salisbury, is shown by programmes just received. On November 7 a miscellaneous concert was given, at which the junior orchestra played pieces by Dyson and Taylor, the seniors taking part in the *Andante* and *Presto* of Mendelssohn's G minor Pianoforte Concerto (soloist, Sally Marks). Songs and instrumental solos by Elgar, Dunhill, Ireland, Reger, &c. were also given. On the following day Purcell's 'Dido and Æneas,' arranged for female voices, was performed. The conductor on both occasions was Miss Nellie Harding.

The prospectus of the Glasgow Bach Society shows capital enterprise. An orchestral section has been formed; two chamber concerts will be given; and among the plans for the season are stage performances at the Lyric Theatre of the 'Peasant' and 'Coffee' Cantatas, with incidental dances to music taken from the Suites. Mr. A. M. Henderson, owing to pressure of work, having resigned the conductorship, Mr. J. Michael Diack, the founder of the Choir and its former conductor, will return to the rostrum and share the office with Mr. F. H. Bisset.

The excellent concerts given by the League of Arts at the Victoria and Albert Museum have re-commenced. They will take place on Saturday afternoons at 3. Admission is free, but you are expected to support the scheme by buying a sixpenny programme. The performers include Miss Sybil Cropper, Mr. Harold Craxton, Mr. John Goss, Mr. George Parker, the London Male-Voice Octet, Mr. Murray Lambert, Mr. Reginald Paul, the Ladies' String Quartet, the League of Arts Choir, &c.

The Hobart Orchestral Society, a body of fifty-three players, gave the following programme on September 9, under the direction of Mr. J. Glanville Bishop: the 'Hebrides' Overture, 'Carmen' Suite, Schubert's 'Unfinished' Symphony, and Massenet's 'Scènes Pittoresques.'

The People's Palace Choral and Orchestral Societies, conducted by Mr. Frank Idle, opened their season on November 15 with 'Elijah,' the soloists being Miss Stiles Allen, Miss Edith Furmedge, Mr. Spencer Thomas, and Mr. Topliss Green.

'The Revenge,' and a selection from Gounod's 'Faust,' with some orchestral works, will be performed at the Town Hall, Ealing, on December 17, at 8, by the West Middlesex Musical Society.

CONTENTS.

	PAGE
The Art of Accompanying Songs. By Hubert J. Foss	1073
Ad Libitum. By 'Feste' ...	1078
Conductors and Conducting.—VI. The Musical Aspect of the Beat. By William Wallace	1082
New Light on Late Tudor Composers.—V. Robert Parsons. By W. H. Grattan Flood	1085
Borodin Revised. By M.-D. Calvocoressi	1086
Debussy and Others on Sullivan. By Andrew de Ternant	1089
Individuality in Music. By Thomas Armstrong	1090
The Musician's Bookshelf	1091
Occasional Notes	1096
Music in the Foreign Press. By M.-D. Calvocoressi	1099
New Music	1100
The Norwich Festival. By Herbert Thompson	1112
Church and Organ Music	1113
Royal College of Organists	1113
Letters to the Editor	1115
Sharps and Flats	1118
Amateurs' Exchange	1118
Royal Academy of Music	1119
Royal College of Music	1119
Royal College of Organists—Free Lectures on Choir Training	1119
The Coming Season	1120
The Renaissance of Dutch Music	1120
Gramophone Notes. By 'Discus'	1121
'The Duenna'	1122
London Concerts	1122
Competition Festival Record	1125
Music in the Provinces	1126
Music in Ireland	1129
Musical Notes from Abroad	1130
Peter Cornelius. By Edith A. H. Crawshaw	1133
Obituary	1134
Answers to Correspondents	1134
Miscellaneous	1135

MUSIC.

'That very wise Man.' Four-Part Song. Arranged for Mixed Voices. By C. HUBERT H. PARRY ... 1105
Five Christmas Carols are given as EXTRA SUPPLEMENTS with this Number:

1. 'A Cradle Song.' By A. Herbert Brewer.
2. 'Gather the Holly-bough.' By Harold E. Watts.
3. 'The three Wise Men.' By Alfred Hollins.
4. 'The Holly and the Ivy.' By Geoffrey Shaw.
5. 'The Christ Child.' By George Rathbone.

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

ALLEN, A. H.—Communion Service in F.	1s. 6d.
HARRISS, A.—Three Chants.	2d.
JARMAN, C. A.—'De Profundis' (Psalm 130). Unaccompanied Anthem.	6d.
—'Super Flumina' (Psalm 137). Anthem.	6d.
—Two Songs. 1. 'Serenata'; 2. 'Ave Maria.'	2s.
NOVELLO'S CHRISTMAS CAROLS:	
No. 419. 'A Cradle Song.' A. H. BREWER.	1½d.
No. 420. 'Gather the Holly-bough.' H. E. WATTS.	1½d.
No. 421. 'The three Wise Men.' ALFRED HOLLINS.	1½d.
No. 422. 'The Holly and the Ivy.' Traditional Gloucestershire Carol. Arranged by GEOFFREY SHAW.	1½d.
No. 423. 'There is no rose.' GERRARD WILLIAMS.	1½d.
No. 424. 'The Christ-Child.' GEORGE RATHBONE.	2d.

PARRY, C. H. H.—'That very wise Man.' Four-part Song. Arranged for Mixed Voices. (No. 982, *The Musical Times*.) 2d.

—'The Pied Piper of Hamelin.' Full Score. £2 2s.

DURING THE LAST MONTH—continued.

PEARSALL, R. L.—'In dulci jubilo.' Arranged for T.T.B.B. by John E. West. (No. 595, 'The Orpheus'). 4d.

SCHOOL MUSIC REVIEW, No. 390, contains the following music in both notations. — Two Carols with Descants: 'Good King Wenceslas,' and 'The First Nowell.' 2d.

SCHOOL SONGS. Published in two forms. A. Voice Parts in Staff and Tonic Sol-fa Notations, with Piano-forte Accompaniment (8vo). B. Voice Parts only, in Tonic Sol-fa Notation. A. B.

No. 945. 'Alexander.' Arranged as a Two-part Song. A. H. BREWER — 2d.

No. 946. 'The meeting of the waters.' Irish Air. Arranged for two voices — 1½d.

No. 947. 'Night, lovely night.' Arranged for S.S.A. FRANCESCO BERGER — 2d.

No. 948. 'Let's imitate her notes above.' Recit. and Two-part Song from 'Alexander's Feast.' HANDEL — 2d.

No. 980. 'Awake, my soul.' Morning Anthem for Boys' Voices. CHARLES MACPHERSON — 2d.

No. 1161. 'Prepare thyself, Zion.' Air from the 'Christmas' Oratorio. J. S. BACH — 2d.

No. 1382. 'The Secret Gift.' Unison Song. ALEC ROWLEY 1½d. —

No. 1383. 'Wondering.' Unison Song. ALEC ROWLEY 1½d. —

SHAW, GEOFFREY.—'How far is it to Bethlehem?' Arranged for S.S.A. (No. 499, Novello's Trios, &c. for Female Voices.) 3d.

TONIC SOL-FA SERIES:

No. 2465. 'Daughters of Zion.' Chorus from 'Christus.' MENDELSSOHN 2d.

No. 2466. 'Now once again.' Carol-Anthem for Christmas. PERCY E. FLETCHER 3d.

No. 2468. 'Song of the wind.' Four-part Song with Solo. GERTRUDE HINE 3d.

PUBLISHED FOR

THE H. W. GRAY CO., NEW YORK.

CANDLYN, T. F. H.—'A Christmas Pean.' Anthem for Chorus and Semi-Chorus. 15 cents (6d.).

—'The Great God Pan.' Cantata for Women's Voices. 50 cents (2s.).

COMBES, C. W.—'Light Eternal.' Cantata for Tenor and Contralto Soli, Chorus, and Organ. \$1.00 (4s.).

DICKINSON, C.—'Great and glorious is the Name of the Lord of Hosts.' Festival Anthem. 25 cents (1s.).

KOUNTZ, R.—'Maud Muller.' Cantata for Soli and Chorus. \$1.00 (4s.).

LANSING, A. W.—'O Saviour of the World.' Anthem. 10 cents (3d.).

VOYNICH, E. L.—'Lully, Lullay.' Carol for Treble and Alto Voices. 12 cents (4d.).

WEBB, W. Y.—'Benedictus es, Domine.' Anthem. 15 cents (6d.).

—'They lie at rest.' Short Anthem. 10 cents (3d.).

A.R.C.O. EXAMINATION AIDS.

A series of practical papers outlining courses of study and giving helpful hints and expert advice on the following Tests:

SOLO-PLAYING. ACCOMPANIMENT.
 TRANSCRIPTION. (With list of 75 Solos.)
 SCORE READING. ESSAY.

3s. each. 10s. 6d. the set.

These papers will help to secure for you the few extra marks often necessary to turn failure into success.

A.R.C.O. EXAM. AIDS, c/o Novello & Co., Ltd., 160, Wardour Street, W.1.

FOR SALE.—POWERFUL HARMONIUM, oak frame. 13 Stops, 8 Sets Reeds, splendid condition. £10 or nearest. Scowcroft, 25, Crosby Road, Bolton, Lancs.

CAROLS BY JOSEPH C. BRIDGE.

M.A., D. Mus. Oxon. et Dunelm.; F.S.A.; Organist of Chester Cathedral; Professor of Music in the University of Durham.

1. ON CHRISTMAS NIGHT 3d.
2. AWAY WITH GRIEF 3d.
3. THE MERRY CHRISTMAS MORN 3d.
4. HOLY NIGHT 2d.
5. AWAKE THE VOICE (s.s.a. only) 4d.
6. CHRISTMAS IN THE FIELDS (Béarnais Melody) 3d.
7. WHEN CHRIST WAS BORN (Chester Mystery Play)... 3d.
8. REJOICE WITH HEART AND VOICE (Old French Melody) 2d.
9. THE SHEPHERDS' CAROL (Coventry Mystery Play)... 2d.
10. LULLABY (Coventry Mystery Play) 2d.
11. ACROSS THE SNOW 2d.
12. THE SHEPHERDS HAD AN ANGEL (s.s. only) 2d.
13. ON BETHLEHEM'S HILL 3d.

London: NOVELLO AND COMPANY, Limited.

TO PIANISTS, ORGANISTS, VIOLINISTS, ETC.

"SIMPLEXA" Pocket Finger Trainer
(Registered).

A MOST EFFICIENT APPLIANCE FOR INCREASING STRETCH, INDEPENDENCE, FLEXIBILITY, AND STRENGTH OF FINGERS. Improved Model, 2s. 6d. post free.

"SIMPLEXA," 7, YEW VILLAS, THAMES ST., WEYBRIDGE, SURREY.

FRANK POULTON (L.R.A.M.),

BASSO-CANTANTE,
of Queen's Hall, Kingsway Hall, &c.

AVAILABLE FOR CONCERTS, OR ORATORIO.
LONDON OR PROVINCES.

For vacant dates, apply,

33, Hounslow Avenue, Hounslow, Middx.

Phone: Hounslow 1536.

JOHN HENDERSON (BARITONE).

Masonic Banquets (and Lodges), Concerts, Oratorio, &c.
For Press Notices, &c., address,
"Hazeldene," Sudbury Avenue, Wembley.

ESSAY.—A.R.C.O. (Jan., 1925) on "ENGLISH FOLK-SONG AND DANCE." Excellent Series of Six Model Essays. Valuable hints on writing. Success assured. Send 4s. 6d. to "Essays," c/o Novello & Co., Ltd., 160, Wardour St., W.1.

L.R.A.M., A.R.C.M., AURAL TESTS. Special Important paper. Success assured. This paper gives details how to work. Send 4s. 6d. to "Aural Tests," c/o Novello & Co., Ltd., 160, Wardour Street, W.1.

URGENT.—VOLUNTEERS WANTED, for Choir: treble (Women), bass and tenor (Men). Two Services, one practice. Rector, 27, John Street, Bedford Row, W.C.1.

ALTO (and Deputy Organist preferred), TENOR, and BASS required for St. Augustine's, Highgate. From £10 to £20. Write, P. J. Denchfield, The Nook, Kingsbury Garden Village, N.W.10.

ASSIST-ORGANIST (Voluntary) REQUIRED, Brixton. Friday practices, Services. Two-manual 21 Stops. Please write, "Baptist," 19, Ruskin Walk, Herne Hill, S.E.24.

BASS REQUIRED.—ST. JOHN'S, Notting Hill. Salary, £20. Dorcas Easton, 91, Holland Road, W.14.

ST. LUKE'S CHURCH, West Norwood, S.E.27. TEMPORARY ORGANIST WANTED till the 30th June, 1925. Salary at the rate of £100 per annum. Apply, Vicar, 10, Barston Road, West Norwood, S.E.27.

LADY would like to Purchase Good-Class Teaching Connection—Singing or Pianoforte. "L.R.A.M.," c/o Novello & Co., Ltd., 160, Wardour Street, W.1.

LADY (Soprano) DESIRES POST in Concert Part. Chiefly in Midlands. Write, "C. R. O.," c/o G.P.O., Upton-on-Severn, Worcestershire.

LYRICS, SONGS, and PIANOFORTE COMPOSITIONS WANTED. Lyrics set to Music if desired. Address MSS. to "C. M. A.," 8, Lloyd Square, London, W.C.1.

PIANOS PEDALS and SEAT. £8. "Spain," 17, Marler Road, S.E.23.

JOHN SEBASTIAN BACH

48 PRELUDES AND FUGUES

(THE WELL-TEMPERED CLAVICHORD)

A NEW EDITION, EDITED BY

HAROLD BROOKE.

IN TWO PARTS.

Price Four Shillings each.

Or, Complete, Cloth, Price Twelve Shillings and Sixpence.

LONDON: NOVELLO AND COMPANY, LIMITED.

CANTATAS FOR CHRISTMAS.

THE HOLY CHILD FOR SOPRANO, TENOR, AND BASS SOLI, CHORUS, AND ORGAN

THE MUSIC BY
T. ADAMS.

Price One Shilling and Sixpence ;
Tonic Sol-fa, Eightpence.
Words only, 9s. 6d. per 100.

THE NATIVITY FOR SOPRANO, TENOR, AND BASS SOLI AND CHORUS

With Hymns to be sung by the Congregation
(THE WORDS AND HYMNS SELECTED)

THE MUSIC BY
T. ADAMS.

Price One Shilling and Sixpence ;
Tonic Sol-fa, One Shilling.
Words only, 9s. 6d. per 100.

+CHRISTMAS ORATORIO

THE MUSIC BY
J. S. BACH.

Divided into six sections, intended originally for
separate performance on the three days of
Christmas, New Year's Day, New Year's Sunday,
and the Festival of the Epiphany.

Price, Paper Cover, Three Shillings.
Boards, 4s. ; Cloth, 6s.
Vocal Parts, One Shilling and Sixpence each.
Parts 1 and 2, 1s. 6d. ; Parts 3 and 4, 1s. 6d. ;
Parts 5 and 6, 1s. 6d.
Tonic Sol-fa (Parts 1 and 2), 8d.
Book of Words, complete (per 100), 12s. 6d.
Books of Words, Parts 1 and 2 (per 100), 6s. 6d.

+CHRISTIANS, GRAVE YE THIS GLAD DAY

(CHRISTEN ÄTZET DIESEN TAG !)

A Christmas-Day Cantata (S.A.T.B. Soli)

Edited by J. E. WEST. English Words by C. AVELING.

THE MUSIC BY
J. S. BACH.
Price One Shilling and Sixpence.

'BEFORE THE PALING OF THE STARS

A CHRISTMAS HYMN
(FOR VOICES AND ORCHESTRA)

THE WORDS BY
C. ROSSETTI.

THE MUSIC BY
B. J. DALE.

Price One Shilling and Sixpence ;
Tonic Sol-fa, One Shilling.

+ Full Score and Orchestral Parts may be had.

THE COMING OF THE KING

CANTATA FOR FEMALE VOICES

THE WORDS BY
H. M. BURNSIDE.

THE MUSIC BY
M. B. FOSTER

Price Two Shillings and Sixpence ;
Tonic Sol-fa, One Shilling.
Words only, 6s. 6d. per 100.

+CHRISTMAS EVE FOR CONTRALTO SOLO, CHORUS, AND ORCHESTRA

THE MUSIC BY
N. W. GADE.

Price, Paper Cover, One Shilling and Sixpence ;
Boards, Two Shillings and Sixpence ;
Tonic Sol-fa, Sixpence.

CHRISTMAS CANTATA

FOR SOLI AND CHORUS

THE WORDS BY
R. D. BETJEMANN.

THE MUSIC BY
J. HARRISON.

Price One Shilling and Sixpence.
Words only, 6s. 6d. per 100.

+FIRST CHRISTMAS MORN

THE WORDS BY
S. J. STONE.

THE MUSIC BY
H. LESLIE.

Price, Vocal Score, Four Shillings.
Vocal Parts, Eightpence each.
Words only, 9s. 6d. per 100.

BETHLEHEM

FOR FOUR SOLO VOICES AND CHORUS

Interspersed with Hymns to be sung by the Congregation

THE WORDS WRITTEN AND ARRANGED BY
E. C. NUNN.

THE MUSIC BY
J. H. MAUNDER.

Price Three Shillings ;
Tonic Sol-fa, One Shilling and Sixpence.
Words only, 9s. 6d. per 100.

THE STORY OF BETHLEHEM FOR SOPRANO, TENOR, AND BASS SOLI, CHORUS, AND ORGAN.

THE WORDS BY
S. WENSLEY.

THE MUSIC BY
J. E. WEST.

Price Two Shillings and Sixpence ;
Tonic Sol-fa, One Shilling.
Words only, 9s. 6d. per 100.

ANTHEMS, &c., FOR CHRISTMAS.

JUST PUBLISHED.

PERCY E. FLETCHER.

NOW ONCE AGAIN

Price Fourpence; Tonic Sol-fa, Threepence.

RECENTLY PUBLISHED.

G. RATHBONE.

AND WE BEHELD HIS GLORY

Price Fourpence; Tonic Sol-fa, Threepence.

C. V. STANFORD.

WHILE SHEPHERDS WATCHED

Price Fourpence.

SELECTED LIST.

A. ADAM.

O HOLY NIGHT

ARRANGED AS ANTHEM FOR SOPRANO (OR TENOR)
SOLO AND CHORUS.

Price Threepence; Tonic Sol-fa, Three-Halfpence.

T. ADAMS.

ARISE, SHINE, O JERUSALEM

Price Fourpence; Tonic Sol-fa, Twopence.

T. ADAMS.

THOU ART MY SON

Price Fourpence; Tonic Sol-fa, Twopence.

W. G. ALCOCK.

BREAK FORTH INTO JOY

Price Fourpence.

E. C. BAIRSTOW.

OF THE FATHER'S LOVE BEGOTTEN

Price Fourpence.

C. BAYLEY.

GLORY TO GOD IN THE HIGHEST

Price Twopence; Tonic Sol-fa, Three-Halfpence.

J. F. BRIDGE.

IN THAT DAY

Price Fourpence; Tonic Sol-fa, Twopence.

E. BUNNETT.

ARISE, SHINE, FOR THY LIGHT

IS COME

Price Fourpence; Tonic Sol-fa, Twopence.

E. BUNNETT.

BEHOLD, I BRING GOOD TIDINGS

Price Threepence.

E. BUNNETT.

IN THE BEGINNING WAS THE

WORD

Price Fourpence; Tonic Sol-fa, Twopence.

H. A. CHAMBERS.

ARISE, SHINE, FOR THY LIGHT

IS COME

Price Fourpence; Tonic Sol-fa, Threepence.

P. E. FLETCHER.

RING OUT, WILD BELLS

FESTIVAL CAROL

Price Fourpence; Tonic Sol-fa, Fourpence.

Ditto, T.T.B.B., Fourpence.

M. B. FOSTER.

CHRIST'S INCARNATION

Price Twopence; Tonic Sol-fa, Twopence.

CH. GOUNOD.

NAZARETH

ARRANGED FOR BARITONE SOLO AND CHORUS.

Price Threepence; Tonic Sol-fa, Twopence.

E. V. HALL.

WHILE SHEPHERDS WATCHED

Price Fourpence; Tonic Sol-fa, Twopence.

A. HOLLINS.

SING, O HEAVENS

Price Twopence; Tonic Sol-fa, Twopence.

C. H. LLOYD.

REJOICE GREATLY, O DAUGHTER
OF ZION

Price Fourpence; Tonic Sol-fa, Twopence.

A. W. MARCHANT.

O COME, REDEEMER OF MANKIND

Price Fourpence; Tonic Sol-fa, Twopence.

J. H. MAUNDER.

SING, O HEAVENS

Price Twopence; Tonic Sol-fa, Twopence.

B. L. SELBY.

IN THE BEGINNING WAS THE WORD

Price Twopence; Tonic Sol-fa, Twopence.

G. SHAW.

HOW FAR IS IT TO BETHLEHEM

Price Threepence; Tonic Sol-fa, Twopence.

Ditto, Unison Setting, Twopence.

B. STEANE.

LET US NOW GO EVEN UNTO
BETHLEHEM

Price Twopence; Tonic Sol-fa, Twopence.

B. STEANE.

SING, O HEAVENS

Price Fourpence; Tonic Sol-fa, Twopence.

A. S. SULLIVAN.

SING, O HEAVENS

Price Threepence; Tonic Sol-fa, Twopence.

J. E. WEST.

A SONG OF JOY

Price Fourpence; Tonic Sol-fa, Twopence.

A. W. WILSON.

WITH ALL THY HOSTS

Price Twopence.

LONDON: NOVELLO AND COMPANY, LIMITED.

MUSIC FOR CHRISTMAS.

SECULAR CANTATAS.

† YULE-TIDE

THE MUSIC BY
T. ANDERTON.

Price Two Shillings and Sixpence.
Paper boards, 3s. 6d.; cloth, gilt, 4s. 6d.

CHRISTMAS SCENES FOR FEMALE VOICES

THE MUSIC BY
F. H. COWEN.

Price Three Shillings; Tonic Sol-fa, One Shilling.
Words only, 3d. each.

AROUND THE WINTER FIRE

FOR FEMALE VOICES

THE MUSIC BY
A. R. GAUL.

Price One Shilling and Sixpence;
Tonic Sol-fa, One Shilling.
Words only, 12s. 6d. per 100.

SANTA CLAUS AND HIS COMRADES

FOR CHILDREN (WITH ACTION)

THE MUSIC BY
E. O. GILBERT.

Price, Vocal Score (in both Notations), Three Shillings;
Tonic Sol-fa, One Shilling.
Words only, 3d.

A CHRISTMAS DREAM FOR CHILDREN (WITH ACTION)

THE MUSIC BY
A. MOFFAT.

Price, Vocal Score (in both Notations),
One Shilling and Sixpence; Tonic Sol-fa, Sixpence.
Words only, 3d.

CHRISTMAS HOLIDAYS SHORT MUSICAL SKETCH

(Suitable for the breaking-up of Schools)

THE MUSIC BY
H. W. SCHARTAU.

Price, Vocal Score (in both Notations), Eightpence.
† Full Score and Orchestral Parts may be had.

ORGAN MUSIC.

ALBUMS FOR THE ORGAN, No. 8.

CONTENTS.

1. CHORALE PRELUDE, "In dulci Jubilo" ... J. S. Bach
2. PASTORAL SYMPHONY ("Christmas Oratorio") J. S. Bach
3. QUEM VIDISTIS, PASTORES ... W. T. Best
4. VENITE IN BETHLEHEM ... W. T. Best
5. DECEMBER—Christmas Morn ... F. H. Cowen
6. FANTASIA ON OLD CHRISTMAS CAROLS ... W. Faulkes
7. FOR UNTO US A CHILD IS BORN ("Messiah") Handel
8. PASTORALE ... T. Kullak
9. CHORUS OF SHEPHERDS ... J. Lemmens
10. CHRISTMAS PASTORALE ... G. Merkel
11. A CHRISTMAS PASTORAL ... B. L. Selby
12. FANTASY ON TWO CHRISTMAS CAROLS ... J. E. West

Price 5s. 6d.; Cloth, 7s. 6d.

THE VILLAGE ORGANIST.

BOOK 48.

CONTENTS.

1. FANTASY on Old Christmas Carols ... H. Blair
2. PASTORAL SYMPHONY ("The Messiah") ... Handel
3. "IN DULCI JUBILO"—Ancient Carol ... Pearsall
4. PASTORALE (8th Concerto) ... Corelli
5. CHRISTMAS (Op. 205, No. 1) ... M. Oester
6. CHORAL ("Christmas Oratorio") ... J. S. Bach

PRICE ONE SHILLING AND SIXPENCE.

SEPARATE PIECES.

- CARAVAN OF THE MAGI, THE (Approach and Departure).
March from the Cantata "Bethlehem" (J. H. Maunder)
Arranged by E. C. Nunn 2/6
- CHORAL IMPROVISATION on "In dulci Jubilo"
S. Karg-Elert 3/6
- CHORAL PRELUDES, TWO: 1. In dulci Jubilo; 2. Puer
Natus est in Bethlehem ... D. Buxtehude 1/6
- CHRISTMAS BELLS ... G. F. Elvey 1/6
- CHRISTMAS CAROL (In dulci Jubilo). (Young Organist,
No. 5) ... Pearsall 1/6
- CHRISTMAS PASTORALE, A. on the Introit "Hodie
Christus Natus est" and the Hymns "Corde Natus" and
"Adeste Fideles" ... B. L. Selby 2/6
- CHRISTMAS PASTORALE (Op. 56) ... G. Merkel 1/6
- CHRISTMAS SONATA, No. 4, in D (Op. 32) ... O. Dienel 5/6
- FANTASIA on "In dulci Jubilo" ... J. Matthews 3/6
- FANTASIA on Old English Carols ... W. Faulkes 2/6
- FANTASY (on two well-known Christmas Carols) J. E. West 3/6
- OFFERTOIRE for Christmas Day (Church Organist,
Book 8) ... C. Collin 3/6
- OFFERTOIRE (Modern Organist, No. 9) ... Wely 3/6
- OFFERTORIUM (Four Pieces, No. 2) ... J. Lemmens 2/6
- PHANTASIE on "Adeste Fideles" (Violin, Bells, and Organ)
T. L. Southgate 2/6
- PIECES, SIX (Book 5 of Collection of Pieces) W. T. Best 5/6
- "Sit laus plena, sit sonora." Allegro con brio.
"Quem vidistis, Pastores?" Andante con moto.
"Psallite, omnes Angeli." Allegro vivace.
"Venite in Bethlehem." Andantino.
Pastorale, Allegretto.
"O magnum Mysterium, Andante."
- POSTLUDE ("Good King Wenceslas") ... G. M. Garrett 2/6
- POSTLUDIIUM FESTIVUM ... C. W. Pearce 1/6
- RHAPSODIE on an Ancient Christmas Carol ... W. Faulkes 3/6
- VOLUNTARY for Christmas-tide ... F. Ouseley 1/6

LONDON: NOVELLO AND COMPANY, LIMITED.

"Such settings as these cannot do otherwise than tend to popularise the Church Service."—*Musical Standard*, June 6th, 1891.
 "Good, effective, easy, and dignified."—*Musical Times*, April 1, 1891.
 "Admirably adapted to meet the requirements of the majority of choirs and congregations." "Deserve extensive recognition and use."
 —*Musical News*, September 4 and 25, 1891.
 Also recommended by the *Guardian*, *Church Times*, &c., &c.

POPULAR CHURCH MUSIC

BY

J. H. MAUNDER

CHRISTMAS ANTHEMS.

	Staff Notation.	Tonic Sol-fa.
Anthem—Christians, Awake	4d.	3d.
Carol—Once in Bethlehem	3d.	2d.
Two Christmas Carols	4d.	3d.

SERVICES.

SERVICE IN G	2s.	1s. 4d.
Or, separately:—		

Te Deum	4d.	3d.
Benedicite, omnia Opera	3d.	3d.
Benedictus	3d.	3d.
Jubilate	4d.	3d.
Office for the Holy Communion	10d.	8d.
Pater Noster from the above	3d.	3d.
Amen ditto	18d.	18d.
Magnificat and Nunc dimittis	4d.	3d.

SERVICE IN CHANT FORM (No. 1)	1s. 4d.	10d.
--------------------------------------	---------	------

Or, separately:—		
Te Deum, &c., with Kyrie	4d.	3d.
Office for the Holy Communion	8d.	6d.
Magnificat and Nunc dimittis	4d.	3d.
Te Deum in B flat	4d.	3d.
Magnificat and Nunc dimittis in C (partly Unison)	4d.	2d.
Magnificat and Nunc dimittis in D	4d.	3d.

ORGAN.

Voix Seraphique (for Recitals)	2s. 5d.	—
---------------------------------------	---------	---

CHURCH CANTATA.

Penitence, Pardon, and Peace (for general use)	2s.	1s. 4d.
---	-----	---------

London: NOVELLO AND COMPANY, LIMITED.

CHRISTMAS CAROLS

BY

EDWIN A. CRUSHA, F.R.C.O., F.T.C.L.

BELLS ACROSS THE SNOW	2d.
O KING OF GLORY	
THE RISING OF THE STAR	2d.
SONG OF PEACE	

W. PAXTON & CO., 23, High Street, W.C. 2;
or Composer, 19, Church Street, Edmonton.

THREE ORIGINAL CAROLS.

WORDS AND MUSIC BY

KATE LLOYD.

1. IN BETHLEHEM'S FAIRE CITIE.
2. THE WHOLE WIDE WORLD IN CONCERT SINGS.
3. GENTLE SHEPHERD.

STAINER & BELL, LTD., 58, Berners Street, W.1.

FAMOUS HYMN TUNES

With Descants, Varied Accompaniments, &c.

THREE GREAT CHRISTMAS HYMNS

1. "CORDE NATUS" (Divinum Mysterium). Suitable also for Eucharistic use and for Festivals of B.V.M.
2. "ADESTE FIDELES." The complete eight verses.
3. "WHILE SHEPHERDS WATCHED."

Also SIX FAVOURITE EVENING HYMNS similarly treated.

Also "HANOVER," "OLD 104TH," and "YORK" ("The Stilt")

WILLIAM CLOWES & SONS, LTD., 94, Jernyn Street, S.W.1.

T. MEE PATTISON'S POPULAR CANTATA

THE ANCIENT MARINER

33rd 1,000.

Vocal Score, 2s. 6d. Choruses only, 1s. 3d.

Band Parts may be hired.

London: NOVELLO AND COMPANY, Limited.

PETER WARLOCK

Prince of English Song-Writers.

TYRLEY TYRLOW

BALULALOW

CONSIDER

SWEET AND TWENTY

SLEEP

REST, SWEET NYMPHS

AUTUMN TWILIGHT

TWELVE OXEN

Two Shillings each.

THE SECOND BOOK OF PETERISMS

Three Shillings.

Oxford University Press.

NEW PUBLICATIONS

By T. TERTIUS NOBLE.

516. NIGHT. S.A.T.B.
 517. TO MY LOVE. T.T.B.B.
 518. WHEN I AM DEAD, MY DEAREST. S.A.T.B.
 519. SAVE, LORD, OR WE PERISH. S.A.T.B.
 520. SAVE, LORD, OR WE PERISH. T.T.B.B.
 521. BUT NOW, THUS SAITH THE LORD. S.A.T.B.

Price Fourpence each.

522. MAGNIFICAT AND NUNC DIMITTIS IN B FLAT.
 Price Sixpence.

BANKS & SON, MUSIC PUBLISHERS, YORK.

JUST PUBLISHED.

SCHOOL MARCHES

FOR PIANOFORTE SOLO

BOOK III.

Price One Shilling and Sixpence.

CONTENTS.

Arrival of the Visitors	H. Hofmann
Bright and Buxom Lasses, from "Martha"	Flotow
Instrumental Band, The	Percy E. Fletcher
Little March, A	J. D. Davis
March from "Egmont"	Beethoven
March from "St. Polycarp"	F. A. G. Onseley
March	Th. Kullak
March from "Tannhäuser"	Wagner
Marching off to Bed	Myles B. Foster
March of Priests, from "The Magic Flute"	Mozart
Soldiers' Chorus, from "Il Trovatore"	Verdi
Toy Soldiers' March	Tschaikowsky

London: NOVELLO AND COMPANY, Limited.

CAROLS

FORTY-ONE CAROLS AND HYMNS, EDITED AND ARRANGED FOR MIXED VOICES,

By HENRY TOLHURST.

CONTENTS.

BOOK I.—No. 85239.

The First Nowell; Let heaven and earth; Christians, awake;
While Shepherds watched; O come, all ye faithful; It came
upon the midnight clear; Hark! the Herald Angels sing;
Brightest and Best; God rest you merry, gentlemen; The
Babe in Bethlehem's manger laid; Good King Wenceslas;
The moon shines bright; Hail! the ever-blessed Morn;
I saw three ships come sailing in.

BOOK III.—No. 85241.

A Carol of Christmas Eve; Hark! how all the welkin rings;
Hark! the music of the Cherubs; Dives and Lazarus; The
Boar's head carol; O, lovely voices of the sky; Bethlehem;
Hail! smiling morn.

BOOK II.—No. 85240.

A Virgin unspotted; Angels from the realms of glory; An
Joseph was a-walking; Let Christians all; The holly and the
ivy; Silent Night; God's Dear Son; The Cherry tree Carol;
The Seven joys of Mary; Immortal Babe; Here we come
a-wassailing; A Child this day is born; Lullay, my child,
and weep no more; Hark! what mean those Holy Voices?

BOOK IV.—No. 85242.

'Tis the Birthday of our Saviour (C. Vincent); There came a
Little Child (E. D. Palmer); Christmas Song (N. W. Gade);
Holy was that night so fair (H. Hollins); Gloria in Excelsis
(W. Cooke).

EACH BOOK, O.N. or S.F., PRICE 3d. WORDS ONLY, 1d.

COMPLETE EDITION, O.N. or S.F., PRICE 1s. WORDS ONLY, 3d. 9s. per 100.

ISSUED SEPARATELY.

		O.N.	S.F.			O.N.	S.F.
Bethlehem	Gounod	85256	2d. 1d.	Earth has grown old, The ...	E. C. Bairstow	85176	3d. —
Carol for Christmas (<i>Unison</i>)	J. Stuart Archer	85267	2d. —	Gloria in Excelsis ...	W. Cooke	85218	3d. 1d.
Christmas Call ("Musical Mirror" <i>Price Carol</i>)	G. N. Meachen	85266	1d. —	Hallelujah Chorus (<i>Messiah</i>) ...	Handel	85249	3d. —
Christmas Carol	Alfred Hollins	85148	2d. 1d.	Lullay, my Child (<i>Traditional</i>)	A. M. Fox	85212	2d. —
Christmas Song	N. W. Gade	85260	2d. 1d.	There came a Little Child ...	E. D. Palmer	85209	3d. 1d.
				'Tis the Birthday of our Saviour	Dr. Vincent	85040	3d. 2d.

OF ALL MUSIC DEALERS.

Issued by W. PAXTON & CO., LTD., 22, HIGH ST., NEW OXFORD ST., LONDON, W.C.1.

Sample Copies will be sent, post free, at half-price, to bona-fide Choirmasters or Conductors sending card.

Send for Complete Choral and Vocal Catalogue, (C. 201), post free.

PART-SONGS OF POPULAR APPEAL

S.A.T.B.

In these works the publishers have hit upon the unique idea of arranging famous compositions as part-songs for mixed voices. The adaptations of the familiar melodies for part-song purposes are remarkably successful, and will undoubtedly find favour with choristers on the look out for popular material.

	O.N.	S.F.		O.N.	S.F.
AT EVENTIDE	80029	4d. 2d.	DREAMING	80035	3d. 2d.
<i>Adapted from Raff's "Cavatina"</i>			<i>Adapted from Schumann's "Träumerei"</i>		
BIRTH OF SPRING	80027	3d. 2d.	SOLDIERS' CHORUS	80038	3d. 2d.
<i>Adapted from Engelmann's "Mélodie d'Amour"</i>			<i>For Male Voices. From Gounod's "Faust."</i>		
DREAM OF HOME	80030	4d. 2d.	SOLEMN NIGHT	80039	3d. 2d.
<i>Waltz Song, adapted from Arditi's "Il Bacio"</i>			<i>Adapted from Beethoven's "Moonlight Sonata"</i>		
LONDONDERRY AIR	80028	3d. 2d.	SONG OF THE VOLGA BOATMEN	80033	3d. 2d.
<i>Adapted from the Traditional Irish Melody</i>			<i>Adapted from the Traditional Russian Folk-Song</i>		
MARCHING SONG	80034	4d. 2d.	WEEP NO MORE	80023	4d. 2d.
<i>Adapted from "Marche aux Flambeaux,"</i>			<i>Adapted from Rachmaninoff's "Prelude."</i>		
<i>by Scotson Clark</i>			WAKE, MORN OF SPLENDOR	80040	3d. 2d.
MAY-DAY SONG	80031	4d. 2d.	<i>Adapted from Batiste's "Adante in G."</i>		
<i>Adapted from Gavotte, "Mignon," by Ambroise Thomas</i>			80032	O.N., 4d. S.F., 2d.	
WELCOME TO MAY			<i>Adapted from Mendelssohn's "The Bee's Wedding"</i>		

OF ALL MUSIC DEALERS.

Issued by W. PAXTON & CO., LTD., 22, HIGH ST., NEW OXFORD ST., LONDON, W.C.1.

Send for complete Vocal and Choral Catalogue, C 201, post free.

THE BARLESS PSALTER

POINTED FOR USE WITH ANGLICAN CHANTS
AN EASY BOOK FOR CHOIR AND CONGREGATION

CONTAINING

THE PSALMS OF DAVID,
THE CANTICLES AND PROPER PSALMS,
THE ATHANASIAN CREED,

Together with Short Notes on the Text and a full Explanatory Preface

EDITED BY

WALTER MARSHALL, M.A.

AND

SEYMOUR PILE, M.A., F.R.C.O.

Imperial 32mo, Price 1s. 6d. net.

Demy 8vo, Large Type, Price 4s. net.

OPINIONS OF THE PRESS.

THE TIMES.

Congregational singing of the Psalms is difficult to accomplish: the rhythm is neither that of bars nor of musical phrase, but of the literary accent of the verse. The Barless Psalter has been framed with this in view, rejecting as false the idea that an Anglican chant sets the Psalms partly to free recitation and partly to a strict musical measure. Practically it revises Anglican chanting upon the basis of plainsong chanting, holding that the value of the notes must be considered as relative to the value of the syllables. Very few markings, therefore, are required to show the relation between the words and the music, and anyone may quickly master its principles without technical knowledge. From that point of view it should help congregations to join intelligently in Psalms and Canticles.

THE MORNING POST.

In the matter of Church Music there is a notable issue in the form of a "Barless Psalter." The system is simple and the marking clear.

THE DAILY TELEGRAPH.

The Barless Psalter is likely to prove a boon to those interested in congregational singing of the Psalms in church, and anxious to improve it. The congregational singing in our Anglican churches is not a feature to be proud of, and a careful study of this capital little book may lead to a better state of affairs. The detailed instructions are comprehensive and simple.

THE GUARDIAN.

The Anglican Church has had to pay heavily during some two centuries or more for the hard and mechanical treatment of Psalms and Canticles brought about by the introduction of the barred music of Anglican Chants . . . in place of the older and more flexible rhythm of unbarred plainsong. The result was . . . to destroy congregational singing . . . and to murder the magnificent prose rhythms of the Psalter. . . . It has been demonstrated that the Anglican Chant can be adequately handled by subordinating the musical accent strictly to the words, and by the selection of appropriate chants. . . . Mr. Marshall . . . makes a more practical suggestion in eliminating the bars from the Anglican Chant, and setting free the rhythm to keep pace with the words. This has certainly much to be said for it,—it is indeed a step forward, if not the last word. He admits stresses on words to mark meaning, but not to harden the time. His book, which has been prepared with the assistance of his capable organist, Mr. Seymour Pile, may be commended to all who are interested in this important feature of our worship.

THE CHURCH TIMES.

A little book has just been published which demands, and deserves, more than passing notice. Published in much the same format as *The Cathedral Psalter*, it proclaims itself to be *The Barless Psalter, pointed for use with Anglican Chants: an Easy Book for Choir and Congregation*. Note the last word. . . . The Barless Psalter (in spite of, or because of, its lack of bars) is simplicity itself, and could be rendered with ease by any average village choir and congregation.

If I were in the position of a choirmaster and had a free hand, I should scrap my existing stock of Psalters—by this time probably fairly worn-out and meet for destruction—and I should, without doubt, experiment upon this extremely sensible book.

THE ORGANIST AND CHOIRMASTER.

This is quite the best Psalter for Anglican Chants we ever remember to have seen. With the suppression of accents during the chant inflexion, it has become possible to avoid to a very large extent the usual objectionable "clatter" on such final words as "righteousness," "testimonies," &c. This fact alone ought to commend the book to the notice of choirmasters who desire to secure smoothness and fluency in their Psalmody. The Barless Psalter seems to us to be the *ne plus ultra* of the Anglican chanting system.

MUSICAL OPINION.

In the work now under notice, we see nothing of editorial peculiarities; the whole book is the exposition of a principle,—a sound, reasonable, and intelligible principle such as has been enunciated time after time in theory and almost always misused in practice. The editors certainly are justified when they say in conclusion that they have no apology to offer for this book. It certainly needs none, nor will its use need any justification. It really does seem to succeed where so many other books have failed.

MUSICAL NEWS.

The Barless Psalter is a thoughtful contribution towards the solution of the problem of chanting. It is simple in principle, the pointing is dignified, and as the editors have favoured trochaic endings, the "chattering finals" have been eliminated.

THE CHOIR.

If a suitable system can be devised, there is no reason why the chanting of a psalm should not be almost as easy to the ordinary congregation as the singing of a metrical hymn: and the nearest approach to the required simplicity will, we think, be found in the Barless Psalter. . . . The Barless Psalter clearly foreshadows a better state of things, and with its help the day should not be far distant when the chanting of the psalms is as easy an exercise as the singing of a hymn.

THE BARLESS PSALTER CHANTS

Price, Paper, 1s. 6d. net; Cloth, 2s. 6d. net.

LONDON: NOVELLO AND COMPANY, LIMITED.

SOLOS FROM THE SACRED CANTATAS

OF

JOHN SEBASTIAN BACH.

In Twelve Books—each Book, One Shilling and Sixpence.

FIRST SET.

SOPRANO.

- Air WITHIN MY HEART OF HEARTS ("A Stronghold Sure").
 Air OUR JESUS HATH FOR AYE ("God goeth up").
 Air MY HEART EVER TRUSTING ("God so loved the world").
 Air O GRANT US, MIGHTY LORD ("Jesus, now will we praise Thee").
 Air SIGHING, WEeping ("My spirit was in heaviness").

TENOR.

- Air LORD, TO US THYSELF BE SHOWING ("Bide with us").
 Recit. WHY HAST THOU THEN ("My Spirit was in heaviness").
 Air FAST MY BITTER TEARS " " "
 Air REJOICE, O MY SPIRIT " " "
 Recit. THE MIGHTY GUARDIAN ("Thou Guide of Israel").
 Air HIS FACE MY SHEPHERD " " "
 Air AND WHY ART THOU, MY SOUL ("When will God recall").

ALTO.

- Air THOU, WHOSE PRAISES NEVER END ("Bide with us").
 Recit. THE FATHER HATH APPOINTED HIM ("God goeth up").
 Air MY SPIRIT HIM DESIRES ("God goeth up").
 Air INTO THY HANDS ("God's time is best").
 Air REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

BASS.

- Recit. HE COMES, THE LORD OF LORDS ("God goeth up").
 Air 'TIS HE, WHO ALL ALONE ("God goeth up").
 Recit. IT IS NOT MINE ("God so loved the world").
 Air ON MY BEHALF " " "
 Recit. YEA, THIS THY WORD ("Thou Guide of Israel").
 Air WHOM JESUS DEIGNS " " "
 Air YET SILENCE ("When will God recall").

SECOND SET.

SOPRANO.

- Air OPEN WIDE, MY HEART ("Come, Redeemer").
 Air FATHER, WHAT I PROFFER ("Give the hungry man thy bread").
 Air COME, VISIT, YE GLOWING ("How brightly shines").
 Air I HAVE WAITED FOR THE LORD ("If thou but sufferest").

TENOR.

- Recit. THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
 Air COME, JESU, COME ("Come, Redeemer").
 Air WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").
 Air TUNEFUL HARPS AND VOICES ("How brightly shines").
 Air THOU ART MY GOD ("Lord, rebuke me not").

ALTO.

- Air GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").
 Air JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
 Recit. INCLINE THINE EAR ("Lord, rebuke me not").
 Air THE LORD HATH HEARD ("Lord, rebuke me not").
 Air ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

BASS.

- Air THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").
 Air DO THINE ALMS ("Give the hungry man thy bread").
 Air WITH JESUS WILL I GO ("Wailing, crying").
 Recit. AH, WHEN ON THAT GREAT DAY ("Watch ye, pray ye").
 Air BLESSED RESURRECTION DAY " " "

THIRD SET.

JUST PUBLISHED.

SOPRANO.

- Recit. O LORD, HEAR ME WHEN I CALL ("Lord, rebuke me not").
 Air HOW LONG, O LORD " " "
 Air O PRAISE THE LORD ("O praise the Lord").
 Recit. O JESU, OUR REDEEMER ("There is nought of soundness").
 Air HEARKEN WHEN WITH TREMBLING ACCENTS " " "
 Air THOUGH REVILING TONGUES ASSAIL ME ("Watch ye, pray ye").

TENOR.

- Recit. LORD, WHY SO FAR AWAY ("Jesus sleeps").
 Air IN BILLOWS THE RIVERS OF BELIAL ("Jesus sleeps").
 Recit. O HAPPY TOWN, O FAVOURED LAND ("Praise thou the Lord").
 Air O BLEST ARE ALL THAT FEAR HIM " " "
 Recit. REJECT IT NOT ("Sages of Sheba").
 Air SAVIOUR, TAKE ME FOR THINE NOW ("Sages of Sheba").
 Air UPLIFT YOUR HEADS ON HIGH ("Watch ye, pray ye").

BASS.

- Air GOD, WHOSE POWER ("Let songs of rejoicing").
 Recit. ALTHOUGH AN HOST ENCAP ("Lord, rebuke me not").
 Air O LORD, THY MERCY " " "
 Air FARE YE WELL ("O teach me, Lord").
 Recit. THESE THINGS THAT ISAIAH OF OLD ("The Sages of Sheba").
 Air GOLD OF OPHIR IS BUT VAIN " " "
 Air AH, WHERE SHALL I SUCCOUR ("There is nought of soundness").

LONDON: NOVELLO AND COMPANY, LIMITED.

REEVES' MUSICAL WORKS

SUITABLE FOR PRESENTATION.

All Bound in Cloth, unless otherwise stated.

Published at net prices.

WITH THE GREAT COMPOSERS.—A Series of Pen Pictures exhibiting in the form of Interviews the Personal Characteristics as Artists of the World's great Tone Poets. By Gerald Cumberland. Illustrated with Portraits of each. 7s. 6d. Chopin, Haydn, Mendelssohn, Paganini, Beethoven, Handel, Rossini, Schubert, Liszt, Berlioz, Mozart, Wagner, Tchaikovsky, Cherubini, Wolf, Borodin, Schumann, and Sullivan.

ABOUT ELIZABETHAN VIRGINAL MUSIC AND ITS COMPOSERS.—With Facsimiles of Musical MSS. of William Byrd, John Bull, Orlando Gibbons, and Giles Farnaby. By M. H. Glyn. Cloth, 7s. 6d.

THE BYRD ORGAN BOOK, for Piano or Organ.—A collection of 27 Pieces (Pavans, Galliards, &c.), by William Byrd, edited from the Virginal MSS. and now first published in Modern Notation. By M. H. Glyn. in two books, 3s. each, or complete, 5s. Paper covers.

"THE IMMORTAL NINE."

BEETHOVEN'S NINE SYMPHONIES fully Described and Analysed. A complete account of Thematic Material and auxiliary motives: an Analytical Chart of each Movement: full Technical Descriptions of Developments: Particulars of Formal and Rhythmic features: Epitomical Tables, &c. 637 Musical Examples. By Edwin Evans, Senior. Author of "Handbook to the Works of Brahms." &c. Cloth, Vol. I. (Nos. 1 to 5), 10s. 6d. Vol. II., 10s. 6d., now ready.

MAKERS OF MUSIC.—Biographical Sketches of the Great Composers. With Chronological Summaries of their Works and Facsimiles from Musical MSS. of Bach, Handel, Purcell, Arne, Gluck, Haydn, Mozart, Beethoven, Weber, Schubert, Berlioz, Mendelssohn, Chopin, Schumann, Wagner, Verdi, Gounod, Tchaikovsky, Brahms, and Grieg. By R. F. Sharp. Portraits. Cloth, 6s. 6d.

OLD VIOLINS AND VIOLIN LORE.—Famous Makers of Cremona and Brescia, and of England, France, and Germany (with Biographical Dictionary); Famous Players, and Chapters on Varnish, Strings, and Bows. By the Rev. H. R. Haweis. With 13 Plates. 7s. 6d.

HOW TO STUDY THE PIANOFORTE WORKS OF THE GREAT COMPOSERS.—By Herbert Westerby, Mus. Bac. Handel, Bach, Haydn, Scarlatti, Mozart, Clementi, C. Ph. E. Bach. With Portraits and Musical Examples throughout. Cloth, 6s. 6d.

HOW TO PLAY 110 FAVOURITE PIANO SOLOS.—Being the 4 Series complete in 1 vol. of "Well-Known Piano Solos; How to Play them with Understanding, Expression, and Effect." By C. W. Wilkinson. Dealing with the works of Sinding, Scarlatti, Paderewski, Handel, Rubinstein, Scherwenka, Schumann, Godard, Dillies, and other Composers. Cloth, 6s. 6d.

HANDBOOK TO CHOPIN'S WORKS.—Detailed Account of all the Compositions of Chopin. Short Analyses for the Piano Student and Critical Quotations from the writings of well-known Musical Authors. By G. C. Ashton Jonson. A Guide for Concert-Goers, Pianists, and Pianola-Players, a Short Biography and Critical Bibliography. Cloth, 8s. 6d.

HISTORY OF RUSSIAN MUSIC.—By M. Montagu-Nathan. Account of the Rise and Progress of the Russian School of Composers. Survey of their Lives and Description of their Works. Cloth, 7s. 6d.

BOW INSTRUMENTS—Their Form and Construction. Practical and Detailed Investigation and Experiments regarding Vibration, Sound Results, and Construction. By J. W. Giltay. Issued into English by the Author in co-operation with E. van der Straeten. Numerous diagrams. Cloth, 8s. 6d.; paper, 6s. 6d. "A valuable treatise."—*The Strand*.

VOCAL SUCCESS, or Thinking and Feeling in Speech and Song. By the Rev. Charles Gk (author of "The Art of Vocal Expression" and "Vocal Science and Art"), with a unique series of X-ray Plates specially taken for this work. Cloth, 5s.; paper, 3s. 6d.

THE SONATA: its Form and Meaning, as exemplified in the Pianoforte Sonatas by Mozart. A Descriptive Analysis with Musical Examples. By F. H. Marks. Handsome volume, cloth, 10s. 6d.; paper, 8s. 6d.

THE SPIRIT OF MUSIC FROM EAST TO WEST IN NATURE, ART, AND LEGEND.—Penned in 16 articles for General Reading, with Drawings of Eastern Musical Instruments. By G. P. Green (Author of "Some Aspects of Chinese Music"). Cloth, 4s. 6d.

OPERA STORIES OF TO-DAY AND YESTERDAY, Retold Act by Act (including Wagner's "The Ring" Operas). By Edmondstone Duncan. Cloth, 4s. 6d., or in 2 vols., paper, 1s. 6d. each.

MODERN ORGAN BUILDING.—A Practical Explanation and Description of Organ Construction. With especial regard to Pneumatic Action and Chapters on Tuning, Voicing, &c. 76 Illustrations drawn to scale and reproduced from Actual Working Drawings, together with diagrams, tables, &c. By W. & T. Lewis. Second Edition, corrected and added to in text and illustrations. 4to, extra gilt, cloth, 17s. 6d.; or cloth, 15s. 6d. Postage 1s.

MUSIC AND MUSICIANS.—Essays and Criticisms, by Robert Schumann. Translated, Edited, and Annotated by F. R. Ritter. Portrait. First Series, Seventh Edition. Cloth, 8s. 6d. Second Series. Cloth, 10s. 6d.

HOW TO LISTEN TO GOOD MUSIC and Encourage the Taste in Instrumental and Vocal Music. With many useful Notes for Listener and Executant. By K. Bradley Greene. Cloth, 4s. 6d.; or in 2 Books, paper, 1s. 6d. each.

IRISH MUSICAL HISTORY.—Introductory Sketch. Record of Progress of Music in Ireland for over 1,000 Years. By W. H. Grattan Flood, Mus. Doc. Portraits. Cloth, 3s. 6d.; paper, 2s.

THE RISE AND DEVELOPMENT OF MILITARY MUSIC.—By H. G. Farmer. With illustrations of Early Instruments and Musical Examples, and Short Biographical Notices of the Staff Bandmasters. Preface by Lieut. A. Williams, M.V.O., Mus. Doc., Bandmaster of Grenadier Guards. Cloth, 5s.

ORCHESTRAL WIND INSTRUMENTS.—Ancient and Modern. Account of the Origin and Evolution of Wind Instruments from the Earliest to the most Recent Times. Illustrated with Plates specially prepared for this work, giving 61 Examples of Instruments (or parts) described. By Uric Daubeny. Important original work, fully illustrated with beautiful reproductions taken from fine photographs of the actual instruments. Cloth, 12s. 6d.

MEZZOTINTS IN MODERN MUSIC.—Critical Essays on Brahms, Tchaikovsky, Chopin, Strauss, Liszt, and Wagner. By Jas. Huneker. Third Edition. Cloth, 8s. 6d.

CHOPIN: THE MAN AND HIS MUSIC.—By James Huneker. Musical Examples. Cloth, 12s.

LIFE OF CHOPIN.—By Franz Liszt. Translated in full now for the first time by John Broadhouse. Cloth, 6s. 6d.

THE STUDENT'S HISTORY OF MUSIC, from the Christian Era to the Present. By Dr. F. L. Ritter. Third Edition. Letterpress and Music. Cloth, 8s. 6d.

MOZART AND THE SONATA FORM: A Companion Book to any Volume of the Sonatas for Piano, including an Analysis of the Form of each Movement, with Notes upon Treatment and Tonality, by J. R. Tobin, Mus. B. Cloth, 5s.

THE STUDENT'S HELMHOLTZ.—Musical Acoustics, or the Phenomena of Sound as Connected with Music. By John Broadhouse. With more than 200 Illustrations. Fourth Edition. 8s. 6d.

CHATS WITH VIOLINISTS.—By Wallace Ritchie. Illustrations. 4s.

ADVICE TO VIOLIN STUDENTS.—Containing Information of the Utmost Value to every Violinist. By Wallace Ritchie. Cloth, 4s.; paper, 2s. 6d.

THE TEMPLE EDITION OF ORGAN OVERTURES AND ARRANGEMENTS, all with Ped. Obb. In coloured covers, 3s. net each. List on application of about 60 works in this series, including works by Wagner, Tchaikovsky, Beethoven, Mozart, Handel, Berlioz, Schubert, Gounod, Mendelssohn, Meyerbeer, Balfe, Auber, Rossini, Weber, Wallace, Sappé, Thomas, Nicolai, Sterndale Bennett, and Flotow, chiefly arranged by Edwin Evans.

A few are appended:

Athalie (Mendelssohn)	L'Africaine (Meyerbeer)
Bohemian Girl (Balfe)	Masaniello (Archer)
Carnaval Romain (Berlioz)	Mignon (Thomas)
Elmton (Beethoven)	Oberon (Weber)
Faust (Wagner)	Otho (Handel)
Faust (Gounod)	1812 Overture (Tchaikovsky)

WILLIAM REEVES, Bookseller, Limited, 83, Charing Cross Road, W.C.2.

COMPOSITIONS BY EDWARD ELGAR.

INSTRUMENTAL.

ORCHESTRA.

- CONCERTO** (for Violin and Orchestra) (Op. 61).
Full Score, 42s.; Miniature Score, Paper, 7s. 6d.; Cloth, 11s. 6d.;
String Parts, 21s. 6d.; Wind Parts, 57s. 6d.
- CONCERTO in E minor** (for Violoncello and Orchestra)
(Op. 85).
Full Score, 42s. Orchestral Parts on hire only.
- CORONATION MARCH** (1911) (Op. 65).
Full Score, 11s. 6d.; String Parts, 6s. 8d.; Wind Parts, 21s. 6d.
- FALSTAFF** ("King Henry IV." and "King Henry V.,"
Shakespeare). Symphonic Study in C minor, with two
Interludes in A minor (Op. 68).
Full Score, 32s. 6d.; Miniature Full Score, 11s. 6d.; Cloth, 16s.
Orchestral Parts on hire only.
- FALSTAFF. Two Interludes** (from) (Op. 68): 1. Jack
Falstaff, Page to the Duke of Norfolk. 2. Gloucester-
shire: Shallow's Orchard.
Full Score, 7s.; String Parts, 3s.; Wind Parts, 4s. 4d.
- FROISSART, Concert-Overture** (Op. 19).
Full Score, 11s. 6d.; String Parts, 6s. 9d.; Wind Parts, &c., 13s. 1d.
- FUNERAL MARCH WITH INCIDENTAL MUSIC**
("Grania and Diarmid") (Op. 42).
Full Score, 9s. String Parts, 3s. 4d.; Wind Parts, &c., 8s. 8d.
- IMPERIAL MARCH** (Op. 32).
Full Score, 5s. 6d.; String Parts, 2s. 8d.; Wind Parts, &c., 9s. 4d.
- IN THE SOUTH** ("Alassio"). Concert - Overture
(Op. 50).
Full Score, 31s. 6d.; String Parts, 13s. 6d.; Wind Parts, &c., 45s. 7d.
- MEDITATION** ("The Light of Life") (Op. 29).
Full Score, 7s. 6d.; String Parts, 2s. 8d.; Wind Parts, &c., 7s. 4d.
- PRELUDE AND ANGEL'S FAREWELL**
("Gerontius") (Op. 38).
Full Score, 9s.; String Parts, 5s.; Wind Parts, &c., 18s.
- ROMANCE** (for Bassoon and Orchestra) (Op. 62).
Full Score, 7s. 6d.; String Parts, 3s. 4d.; Wind Parts, 6s.
- SYMPHONY in A flat, No. 1** (for full Orchestra) (Op. 55).
Full Score, 63s.; Miniature Score, 11s. 6d.; Cloth, 16s.
Orchestral Parts on hire only.
- SYMPHONY in E flat, No. 2** (for full Orchestra) (Op. 63).
Full Score, 63s.; Miniature Score, 11s. 6d.; Cloth, 16s.
Orchestral Parts on hire only.
- TRIUMPHAL MARCH** ("Caractacus") (Op. 35).
Full Score, 9s.; String Parts, 3s. 6d.; Wind Parts, &c., 14s. 8d.
- VARIATIONS ON AN ORIGINAL THEME** (Op. 36).
Full Score, 25s.; Miniature Score, 7s. 6d.; String Parts, 14s. 9d.;
Wind Parts, &c., 32s. 3d.
- WAND OF YOUTH, THE, First Suite** (Op. 1A).
Full Score, 26s. 6d.; String Parts, 7s. 6d.; Wind Parts, 17s. 8d.
- DITTO, Second Suite** (Op. 1B).
Full Score, 26s. 6d.; String Parts, 10s. 6d.; Wind Parts, 23s. 4d.
- FANTASIA AND FUGUE in C minor**, by J. S.
Bach. Transcribed for Full Orchestra by Edward Elgar.
FANTASIA. Full Score, 6s. Orchestral Parts on hire only.
FUGUE. Full Score, 8s. 6d. Orchestral Parts on hire only.
- OVERTURE in D minor**, by G. F. Handel. Arranged
for Full Orchestra by Edward Elgar.
Full Score, 7s. 6d. Orchestral Parts on hire only.

SMALL ORCHESTRA.

STRING ORCHESTRA, AND CHAMBER MUSIC.

- CANTO POPOLARE** (In Moonlight), arranged from the
Concert-Overture "In the South" (Op. 50).
Score, 4s. 6d.; String Parts, 2s. 4d.; Wind Parts, &c., 4s.
- CHANSON DE NUIT** (Op. 15, No. 1).
Score, 4s.; String Parts, 1s. 8d.; Wind Parts, &c., 2s.;
Pianoforte Conductor Part, 8d.
- CHANSON DE MATIN** (Op. 15, No. 2).
Score, 4s.; String Parts, 2s.; Wind Parts, &c., 2s.;
Pianoforte Conductor Part, 8d.
- ELEGY** (for String Orchestra) (Op. 58).
Score, 2s. 6d.; String Parts, 1s. 8d.
- INTERMEZZO** ("Dorabella" from the Variations) (Op. 36).
for Strings, Wood-wind, and Drums.
Score, 4s. 6d.; String Parts, 3s. 2d.; Wood-wind and Drum Parts, 2s.
- INTRODUCTION AND ALLEGRO** for Strings (Quartet
and Orchestra) (Op. 47).
Full Score, 16s.; Quartet Parts, 6s.; Orchestral Parts, 10s. 6d.
- PLEADING** (Op. 48, No. 1). Song, arranged for small
orchestra with Harp or Pianoforte.
Solo Violin, Flute, or Oboe, 4d.; Solo Cornet or Clarinet, 4d.;
String Parts, 1s. 4d.; Wind Parts, 1s. 4d.; Harp or Pianoforte, 8d.
- QUARTET in E minor, for Strings** (Op. 83).
Score, 7s. 6d.; Parts, 12s.
- QUINTET in A minor, for Pianoforte and Strings** (Op. 84).
20s.
- SERENADE** (Wand of Youth, First Suite) (Op. 1A).
String Parts, 1s. 8d.; Flute and Clarinet, 4d. each;
Short Score, Harp or Pianoforte Conductor, 1s. 6d.
- DITTO.** For Pianoforte and Stringed Instruments, 4s.
Separate String Parts, 4d. each.
- THREE PIECES** (Op. 10):—
1. MAZURKA.
Full Score, 7s. 6d.; String Parts, 3s. 4d.; Wind Parts, &c., 6s. 8d.
2. SÉRÉNADÉ MAURESQUE.
Full Score, 7s. 6d.; String Parts, 3s. 4d.; Wind Parts, &c., 5s. 8d.
3. CONTRASTS (THE GAVOTTE, A.D. 1700 AND 1900).
Full Score, 7s. 6d.; String Parts, 3s. 4d.; Wind Parts, &c., 7s.
- NOTE.**—These Pieces may be effectively performed by an orchestra
consisting of 1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Horns,
1 Trumpet (Cornet), Drums, and Strings. Any other instrument
in the Score may be added with corresponding gain in effect.

MILITARY BAND.

- | | |
|--|----------|
| CHANSON DE MATIN (Op. 15, No. 2) ... | s. d. |
| CHANSON DE NUIT (Op. 15, No. 1) ... | 5 0 |
| FOLLOW THE COLOURS ... | 5 0 |
| IMPERIAL MARCH (Op. 32) ... | 13 6 |
| MEDITATION, from "The Light of Life" (Op. 29) ... | 7 6 |
| PLEADING (Op. 48, No. 1) ... | 5 0 |
| THREE PIECES (Op. 10) ... | each 7 6 |
| 1. Mazurka. 2. Sérénade Mauresque. | |
| 3. Contrasts (The Gavotte, A.D. 1700 & 1900). | |
| WAND OF YOUTH, THE, Second Suite (Op. 1B) ... | 19 0 |
| WITH PROUD THANKSGIVING (Military Band
Accompaniment to the Vocal Score only) ... | 9 0 |
| Brass Band Ditto ... | 6 0 |

LONDON: NOVELLO AND COMPANY, LIMITED.

Alone
Autumn
Come, ev
Come, gl
Come, ha
Content
Creation
Crusade
Evening
Fairest
First viol
Fisherm
Forget m
Greeting
Hark! h
Hear tho
Hey, Bal

Angels, e
Ave Mari
Bird is so
Blow, blo
By Celia
Coming
Cradle S
Evening
Fisher's
Free mi
Garland,
Gentle re
Holiday
Huntsm
I love th
Joy of St
Know'st
Lay of th
Litany

Art thou
But the
Butterfly
Courage
Dawn, d
Deep tre
Erling-lak
Fisherm
Full-orb
Good-ni
Greeting
How bea
I will sit
in May
Know'st
Lark, T
Let the
Little Sa
Lord of

Cherry l
Children
Come le
Flower
Gentle f
Gentle
Greenw
Harper's
I attempt
It was a
Jerusalem
Lass wi
Legend
Like to
Longing

NOVELLO'S CLASSICAL SONGS.

Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment.

VOLUME I.

THIRTY-FIVE CLASSICAL SONGS.

Aloes	Mendelssohn	May-dew	W. Sterndale Bennett
Autumn Song	Mendelssohn	May Song	Mendelssohn
Come, ever-smiling Liberty	Handel	Mermaid's Song, The	Haydn
Come, glad some Spring	Handel	My mother bids me bind my hair	Haydn
Come, happy Spring	Giordani	O for the wings of a dove	Mendelssohn
Contentment	Mozart	O sunny beam	Schumann
Cottage, The	Schumann	Rose, softly blooming	Spohr
Creation's Hymn	Beethoven	Say, ye who borrow	Mozart
Crusaders	Schubert	Slumber Song	Mendelssohn
Evening Song	Mendelssohn	Song of May, A	Beethoven
Fairest Isle	Purcell	Sun of the sleepless	Mendelssohn
First violet, The	Mendelssohn	To Chloe (in sickness)	W. Sterndale Bennett
Fisherman, The	Schubert	Verdant Meadows	Handel
Forget me not	W. Sterndale Bennett	Wandering Miller, The	Schubert
Greeting	Mendelssohn	Welcome to Spring	Mendelssohn
Hark! hark! the lark	Schubert	Whither	Schubert
Hear thou my weeping	Handel	Who is Sylvia?	Schubert
Hey, Baloo!	Schumann		

VOLUME II.

THIRTY-SIX CLASSICAL SONGS.

Angels, ever bright and fair	Handel	Lord, at all times I will bless Thee... ..	Mendelssohn
Ave Maria	Schubert	Lotos Flower, The	Schumann
Bird is softly calling, A	Mendelssohn	O star of Eve	Wagner
Blow, blow, thou winter wind	Arne	Old German Spring Song (Frühlingslied)... ..	Mendelssohn
By Celia's Arbour (The Garland)	Mendelssohn	On Wings of Song	Mendelssohn
Coming of Spring, The	Schumann	Rose among the heather	Schubert
Cradle Song	Schubert	Sailor's Song, The	Haydn
Evening Star, The	Schumann	Slumber, beloved	Bach
Fisher's Song	Schubert	Smiling down of happy days, The	Handel
Free mind, The	Schumann	Thou art repose	Schubert
Garland, The (By Celia's Arbour)	Mendelssohn	Though far away	Mendelssohn
Gentle rephyr	W. Sterndale Bennett	Thou'rt like unto a flower	Schumann
Holiday on the Rhine, A	Schumann	To Music	Schubert
Huntsman, rest	Schubert	Trust in Spring	Schubert
I love thee	Beethoven	Two Grenadiers, The	Schumann
Joy of Spring, The	Mendelssohn	Wanderer's Night-Song	Schubert
Know'at thou the land?	Beethoven	Where'er you walk	Handel
Lay of the imprisoned huntsman	Schubert	Where the Bee sucks	Arne
Litany	Schubert		

VOLUME III.

THIRTY-EIGHT CLASSICAL SONGS.

Art thou troubled (Dove sei)	Handel	Memory, A	Brahms
But the Lord is mindful of His own	Mendelssohn	Morning Song	Mendelssohn
Butterfly, The	Cornelius	Nazareth	Gounod
Courage	Schubert	Nymphs and Shepherds	Purcell
Dawn, gentle flower	W. Sterndale Bennett	O my love's like the red, red rose	Schumann
Deep treasure'd in my heart	Schumann	O rest in the Lord	Mendelssohn
Erlaf-lake	Schubert	O think of me	Cornelius
Fishermaiden, The	Schubert	Ode to joy... ..	Schubert
Full-orbed moon, The	Schubert	Oft in my dreams	Cornelius
Good-night, my dearest child... ..	Brahms	Oh! had I Jubal's lyre... ..	Handel
Greeting to Spring, A	Schumann	Out over the Forth	Schumann
How beautiful are the feet	Handel	Peace	Schubert
I will sing of Thy great mercies	Mendelssohn	Sandman, The	Schumann
In May	Schumann	Secrets	Schubert
Know'at thou the land?	Schubert	Sing, Maiden, sing	W. Sterndale Bennett
Lark, The	Rubinstein	Spring advancing (Frühlingsglaube)	Mendelssohn
Let the bright Seraphim	Handel	Swallow's flying west, The	Brahms
Little Sandman, The	Brahms	Trout, The	Schubert
Lord of our being (Sorge nel petto)... ..	Handel	Violets	Cornelius

VOLUME IV.

THIRTY CLASSICAL SONGS.

Cherry Ripe	Horn	Lullaby	Brahms
Children at play	Mozart	My heart ever faithful	Bach
Come let us all this day	Bach	Now fades the sun's last lingering ray	Franz
Flower thou resemblest, A	Rubinstein	O come, do not delay ("The Marriage of Figaro")	Schubert
Gentle flowers ("Faust")	Gounod	Organ-grinder, The	Sullivan
Greenwood calls, The	Schubert	Orpheus with his lute	Bach
Harper's Song, The	Schubert	Prepare thyself, Zion	Gounod
I attempt from love's sickness	Purcell	Serenade	Cornelius
It was a lover	Morley	Shepherds, The	Gounod
Jerusalem	Mendelssohn	Tender wood-dove	Arne
Lass with the delicate air, The	Arne	Under the greenwood tree	Mozart
Legend	Goetz	Violet, The	Schumann
Like to a linden tree	Tchaikovsky	Walnut-tree, The	Gounod
Longing	Debora	When all was young ("Faust")	Arne
	Schubert	When daisies pied	Arne

PRICE TWO SHILLINGS AND SIXPENCE EACH VOLUME.

Separate Numbers from 1½d. to 3d. In Books, containing six or eight songs, from 8d. to 1s.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW ORGAN COMPOSITIONS

BY
SIGFRID KARG-ELERT.

CHORAL IMPROVISATION

(FESTIVAL PRELUDE)

ON

DER HÖLLE PFORTEN SIND ZERSTÖRT

Price ... Two Shillings.

CHORAL IMPROVISATION

(FESTIVAL PRELUDE)

ON

GELOBT SEI GOTT IM HÖCHSTEN THRON.

Price ... Two Shillings.

SEVEN PASTELS

FROM THE

LAKE OF CONSTANCE.

- | | |
|--------------------------------|--------------------------|
| 1. The Soul of the Lake. | 4. The Reed-grown Waters |
| 2. Landscape in Mist. | 5. The Sun's Evensong. |
| 3. The Legend of the Mountain. | 6. The Mirrored Moon. |
| | 7. Hymn to the Stars. |

Price ... Five Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

ORIGINAL COMPOSITIONS

FOR THE

ORGAN

BY

BASIL HARWOOD.

No.		s	d.
1.	DITHYRAMB	2	6
2.	COMMUNION IN F MAJOR	1	0
3.	INTERLUDE IN D MAJOR	1	6
4.	PEAN	3	6
5.	SHORT POSTLUDE FOR ASCENSIONTIDE	1	0
6.	REQUIEM ÆTERNAM	2	3
7.	ANDANTE TRANQUILLO IN E FLAT	1	6
8.	CAPRICCIO	2	6
9.	TWO SKETCHES	1	6
10.	CONCERTO IN D MAJOR	3	0
11.	THREE CATHEDRAL PRELUDES	3	0
12.	SONATA No. 2, IN F SHARP MINOR	3	0
13.	FANTASIA, "CHRISTMASTIDE"	5	6
14.	RHAPSODY	3	0
15.	IN AN OLD ABBEY	2	0

London: NOVELLO AND COMPANY, Limited.

SACRED SONG

SOPRANO VOICE.

HUSH'D WAS THE EVENING HYMN.

By WILLIAM E. JACQUEST.

Two Shillings.

From PAXTON & CO.,

or the Composer, 68, High Street, Finedon, Northants.

Robert Herrick's "TO DAFFODILS."

SET TO MUSIC BY

WILLIAM E. JACQUEST.

SOPRANO VOICE.

Two Shillings.

68, High Street, Finedon, Northants.

Music Bargains

WELL-KNOWN ORATORIOS. We hold a wide selection of the best Oratorios, second-hand copies in good condition. These we offer at greatly reduced prices. Quantities supplied. State requirements.

PARCELS OF ORGAN MUSIC by the best composers, including Bach and Mendelssohn. We offer to send parcels of assorted music (our own selection), second-hand copies in good condition: 12 items for 3s. 9d., post free; 24 items for 6s., post free. Sent on approval. Quote offer 122. Lists cannot be supplied.

FOYLE'S MUSIC DEPT.,

121-125, CHANCING CROSS ROAD, LONDON, W.C.2

NOVELLO'S EDITIONS

OF THE

FAVOURITE OPERAS

ADAPTED FOR

CONCERT USE

BALFE. *THE BOHEMIAN GIRL.

Price 2s. 6d.

DONIZETTI. *THE DAUGHTER OF THE REGIMENT.

Price 2s. 6d.

FLOTOW. *MARTHA.

Price 2s. 6d.

GOUNOD. *FAUST.

Price 1s. 6d. Tonic Sol-fa, 1s.

VERDI. *IL TROVATORE.

Price 2s. 6d. Tonic Sol-fa, 1s. 6d.

WAGNER. TANNHÄUSER.

Price 2s. 6d.

WALLACE. *MARTANA.

Price 2s. 6d.

*Orchestral Parts for *Reduced Orchestra* may be obtained from the Publishers.

London: NOVELLO AND COMPANY, Limited.

Now Ready.

FINAL BOOK

OF THE

BREARE VOCAL SERIES,

No. 5.

ENTITLED: *

"VOCAL ANALYSES:

SENSITISING BREATH,
EMOTIONAL EVOLUTION."

Price Five Shillings.

PUBLISHERS:

London: SIMPKIN, MARSHALL, HAMILTON,
KENT & CO.

Harrogate: R. ACKRILL.

NURSERY SONGS

FROM THE

APPALACHIAN MOUNTAINS

ARRANGED WITH PIANOFORTE ACCOMPANIMENT

BY

CECIL J. SHARP.

ILLUSTRATED IN SILHOUETTE

BY

ESTHER B. MACKINNON.

FIRST AND SECOND SERIES.

Price, Paper Boards, Six Shillings each Series.

LONDON: NOVELLO AND COMPANY, LIMITED.

FOUR CHARACTERISTIC WALTZES

1. VALSE BOHEMIENNE.

3. VALSE DE LA REINE.

2. VALSE RUSTIQUE.

4. VALSE MAURESQUE.

COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 22).

PIANOFORTE SOLO.

PRICE, COMPLETE, FOUR SHILLINGS; SEPARATELY, 2s. 3d. EACH.

Violin and Pianoforte complete	s. d. 4 6	Full Score (Full Orchestra)	s. d. 11 6
Violin and Pianoforte separately, each	2 3	Full Score (Small Orchestra), MS.	
String Parts for Full or Small Orchestra	9 0	Arrangements, as Quintets, for Pianoforte and	
Wind Parts for Small Orchestra	10 5	Strings, each Number	3 0
Ditto, for Full Orchestra	17 5	Separate String Parts, 8d. each.	
		Military Band Arrangement	19 0

LONDON: NOVELLO AND COMPANY, LIMITED.

THE SHAFTS OF CUPID SONG.

THE WORDS BY

FRED G. BOWLES.

THE MUSIC BY

PERCY E. FLETCHER.

IN THREE KEYS.

PRICE TWO SHILLINGS EACH.

London: NOVELLO AND COMPANY, LIMITED.

MUSIC FOR STRING ORCHESTRA.

JUST PUBLISHED.

J. S. BACH. PRELUDE AND FUGUE IN G MINOR.

Part II., No. 16, of the "Forty-Eight."
Arranged for String Orchestra (or Quartet) by
JULIUS HARRISON.

Score, 2s. 6d. Parts, 3s. 4d.

ERNEST AUSTIN. THE VICAR OF BRAY. Variations.
Score, 9s. Parts, 9s.

ADAM CARSE. BARBARA ALLEN. Variations.
Piano Conductor, 2s. 3d. String Parts, 6s.

J. D. DAVIS. SONG OF EVENING.
Score, 4s. Parts, 3s. 4d.

T. F. DUNHILL. THE CHIDDINGFOLD SUITE.
Score, 7s. 6d. Parts, 9s. 9d.

EDWARD ELGAR. ELEGY.
Score, 2s. 6d. Parts, 1s. 8d.
INTRODUCTION AND ALLEGRO (Op. 47). Quartet
and Orchestra.
Score, 16s.; Quartet Parts, 6s.; Orchestral Parts, 10s. 6d.

PERCY FLETCHER. TWO BAGATELLES.
Parts, 3s. 6d.

C. H. H. PARRY. SUITE IN F (Lady Radnor's Suite).
Score, 7s. Parts, 7s. 6d.

PERCY PITT. AIR DE BALLET.
Score, 3s. Parts, 3s. 4d.

HENRY PURCELL. SUITE FROM DRAMATIC MUSIC.
Edited by ALBERT COATES.
Score, 1s. 6d. Parts, 2s. 8d.

TWO SUITES FROM "THE GORDIAN KNOT
UNTIED."

Edited by GUSTAV HOLST.
(With additional wind and drum parts *ad lib.*
MS. on hire.)

No. 1. Score, 4s. Parts, 2s. 8d.
No. 2. Score, 4s. Parts, 2s. 8d.

London: NOVELLO AND COMPANY, LIMITED.

OLD ENGLISH VIOLIN MUSIC

EDITED BY

ALFRED MOFFAT.

PREFATORY NOTE.

Although considerable attention has been given to the resuscitation of Church Music, Gleees and Madrigals, Organ and even Harpsichord Music by the older English composers, very little has been done to make known the large mass of music for the Violin written by English musicians from the time of Purcell to the close of the 18th century. These works for the most part consist of Suites or Sonatas written for a solo violin with a figured bass, or for two violins and violoncello with a figured bass for the harpsichord or organ; another favourite form was the *Concerto grosso*.

It is with the object of making known to the public a selection of the best of these compositions that the present series has been undertaken.

ALFRED MOFFAT.

No. 1.	SONATA in G major	...	JAMES LATES	3 0
" 2.	SONATA in D minor	...	HENRY ECCLES	3 0
" 3.	SONATA in B flat major	...	WILLIAM BABELL	3 0
" 4.	SONATA in G minor	...	JOHN STANLEY	3 0
" 5.	SONATA in A major	...	JOHN COLLETT	3 0
" 6.	TRIO-SONATA in E minor	...	THOMAS AUGUSTINE ARNE	4 6
" 7.	SONATA in D major	...	RICHARD JONES	3 0
" 8.	TRIO-SONATA in D minor	...	WILLIAM BOYCE	4 6
" 9.	THREE PIECES	...	WILLIAM BOYCE	3 0
" 10.	SONATA in E major	...	CHARLES MACLEAN	3 0
" 11.	SONATA in G minor	...	WILLIAM CROFT	3 0
" 12.	SONATA in D minor	...	JOSEPH GIBBS	3 0
" 13.	SONATA in D minor	...	JOHN HUMPHRIES	3 0
" 14.	SONATA in A minor	...	THOMAS VINCENT	3 0

London: NOVELLO AND COMPANY, Limited.

ORIGINAL COMPOSITIONS FOR THE ORGAN.

(NEW SERIES.)

No.	RECENT NUMBERS	s.d.
76.	TOCCATA AND FUGUE ("The Wanderer") C. Hubert H. Parry	3 6
77.	ANDANTE RELIGIOSO ... Alec Rowley	1 6
78.	SCHERZO ... G. J. Bennett	2 3
79.	THREE PRELUDES ... G. J. Bennett	2 3
80.	DÉSÉPOIR ... Ch. Quef	1 6
81.	CAPRICE IN D FLAT ... J. A. Sowerbutts	2 3
82.	THREE PSALM-PRELUDES, No. 1 ... H. Howells	1 6
83.	" " " " No. 2 ... H. Howells	1 6
84.	" " " " No. 3 ... H. Howells	1 6
85.	THEMA OSTINATA ... C. C. Palmer	1 6
86.	COVENANTERS' MARCH ... R. G. Halling	1 6
87.	CHORAL MELODY ... C. F. Waters	1 6
88.	CONCERT OVERTURE IN F MINOR ... Alfred Hollins	3 6
89.	HOMAGE TO HANDEL ... S. Karg-Elert	3 6
90.	THREE SHORT AND EASY POSTLUDES (2nd Set) F. W. Wadely	2 3
91.	INTERMEZZI (No. 1, Pastorale) ... C. V. Stanford	2 0
92.	" (No. 2, Marcia Eroica) ... C. V. Stanford	2 0
93.	" (No. 3, Hush Song) ... C. V. Stanford	2 0
94.	" (No. 4, Intermezzo Founded upon an Irish Air) ... C. V. Stanford	2 0
95.	CHORAL IMPROVISATION ON "DER HÖLLE PFORTEN SIND ZERSTÜRT" ... S. Karg-Elert	2 0
96.	CHORAL IMPROVISATION ON "GELOBT SEI GOTT IM HÖCHSTEN THRON" ... S. Karg-Elert	2 0
97.	SEVEN PASTELS FROM THE LAKE OF CONSTANCE S. Karg-Elert	5 6
98.	PRELUDE AND FUGUE IN C ... C. V. Stanford	2 0
99.	PRELUDE AND FUGUE IN C MINOR ... C. V. Stanford	2 0
100.	PRELUDE AND FUGUE IN B MINOR ... C. V. Stanford	2 0
101.	VARIATIONS ON AN OLD ENGLISH MELODY ("Heartsease") Geoffrey Shaw	2 0

London: NOVELLO AND COMPANY, Limited.

SONGS FOR CHILDREN, FOR CHRISTMAS PRESENTS

HOLIDAY SONGS

THE WORDS BY
MRS. ALEXANDER

THE MUSIC BY
LADY ARTHUR HILL.

Price Four Shillings.

1. All things bright and beautiful.
2. An Early Cowslip.
3. A Winter Breakfast.
4. Dreams.
5. Primroses.
6. At Sunset.
7. Two ways.
8. Waking.
9. Longings.
10. In the distance.

11. Holidays over.

SONG LETS

FOR CHILDREN.

THE WORDS BY
FRED E. WEATHERLY

THE MUSIC BY
LADY ARTHUR HILL

1. My Garden.
2. Cuckoo's calling.
3. Rock-a-bye low.
4. Points of View.
5. Little Moon-Lady.
6. Marching.

Price Three Shillings.

TWILIGHT SONGS

FOR LITTLE CHILDREN.

THE WORDS BY
FRED E. WEATHERLY

THE MUSIC BY
LADY ARTHUR HILL

Price Three Shillings.

1. Over the Water.
2. Birdies' Answer.
3. A Little Child's Christmas Prayer.
4. A Mother's Song.
5. Gipsying.
6. I want to be a Soldier.

NONSENSE SONGS

MUSIC BY

STANLEY MARCHANT

WORDS AND ILLUSTRATIONS BY

HUGH CHESTERMAN

1. Hundreds of Things.
2. The Four Journeymen.
3. Yesterday.
4. The Traction Engine.
5. Sir Nicketty Nox.

Price ... Four Shillings.

The Vocal Part only (Staff and Tonic Sol-fa), price 4d.

NATIONAL
NURSERY RHYMES

WITH SIXTY-FIVE ILLUSTRATIONS

ENGRAVED BY THE
BROTHERS DALZIEL

THE MUSIC BY
J. W. ELLIOTT

Complete, 4/price, Cloth, 7s. 6d. net.

Paper Boards, 3s. 6d. net.

Vocal Parts, Staff and Tonic Sol-fa Notations, 8d. each Book.

BOOK I

Mistress Mary, Quite Contrary.
Jack and Jill.
Twinkle, twinkle, little Star.
Baa, Baa, Black Sheep.
Dickory, Dickory, Dock.
Ding, Dong Bell.
Pussy-Cat, where have you been?
Nineteen Birds.
The Child and the Star.
I had a little Doggy.
Little Bo-peep.
Dolly and her Mamma.
Ride a Cock-Horse to Banbury

Cross.
Little Maid, pretty maid.
Whittington for ever?
Little Jack Horner.
Tom, the Piper's Son.
See-Saw, Margery Daw.
A. B. C. tumble down D.
Goosey, Goosey Gander.
Little Jumping Joan.
There was a Crooked Man.
Poor Dog Bright.
Humpty Dumpty.
Simple Simon.
Sing a Song of Sixpence.
The Nurse's Song.
Six little Snails.

BOOK II.

The King of France.
My Lady Wind.
The Feast of Lanterns.
Is John Smith within?
When the Snow is on the Ground.
Three little Mice.
Little Tommy Tucker.
The North Wind doth blow.
The Man in the Moon.
Taffy was a Welshman.
Hey diddle diddle.
I love little Pussy.
The Old Man clothed in Leather.
Curly Locks.
The Lazy Cat.
Three Children sliding.
The Jolly Tester.
Georgie Porgie.
The Three Crows.
A little Cock Sparrow.
Maggie's Pet.

BOOK III.

The Death and Burial of Cock Robin.
Lullaby.
Mother Tabbskins.
The Spider and the Fly.
The Thievish Mouse.

TWENTY-FOUR SONGS
FOR
LITTLE PEOPLE

THE WORDS BY

NORMAN GALE

THE MUSIC BY

GERARD F. COBB

(Or. 35).

In Two Books. Price Four Shillings each.

BOOK I.

A Change Wanted.
Bedfordshire.
Bessie.
Carrying Angels.
Late for Tea.
Off to the Sea.
Out Early.
Silver Sammy.
The Bad Boy.
The Violin.
Tim's Grace.
Tubbing.

BOOK II.

A Protest.
A Thief.
Auntie Nell.
Aunt Jan.
Cradle Song.
Fairies in Faces.
Lost Labour.
Mustard and Cress.
Off to Africa.
The 'Logical Gardens.
The Swans.
The Walls of Jericho.

LONDON: NOVELLO AND COMPANY, LIMITED.

CHAPPELL & CO.'S LATEST SONG SUCCESSES

GUY D'HARDELOT.

- "Take all thy Sorrows"
- "The Curtain Falls"
- "Sometimes in My Dreams"

MONTAGUE F. PHILLIPS.

- "The Fairy Laundry"
- "The Dance on the Lawn"
- "Among the Willows"

R. CONINGSBY CLARKE.

- "The Barque of Dreams"
- "The Lazy Seas of Devon"
- "Over the Waters Blue"

ROGER QUILTER.

- "Go, Lovely Rose"
- "Fairy Lullaby"

MICHAEL MULLINAR.

- "Cider"

GEORGE H. GARTLAN.

- "The Lilac Tree"

HAYDN WOOD.

- "I Look into Your Garden"
- "Devotion"
- "A Brown Bird Singing"

HERMANN LOHR.

- "The Drums of Life."
- "Immortality."
- "What a wonderful world it would be"

ERIC COATES.

- "Summer Afternoon"
- "I Heard You Singing"
- "Sea Rapture"

MOLLY CAREW.

- "Fairy Cradles"
- "The Market"
- "The Piper of Love"

H. LYALL PHILLIPS.

- "Over the Dreamland Sea"
- "Motley"
- "May Dream"

CHAPPELL & CO., LTD., 50, NEW BOND STREET, LONDON, W.1.

NEW YORK AND SYDNEY

THE TUDOR EDITION OF OLD MUSIC

TRANSCRIBED AND EDITED BY

GERALD M. COOPER.

SERIES B.—No. 1.

THREE SONGS.

1. "MAN FIRST CREATED WAS"

(1604) *Thomas Greaves*

With accompaniment of String Quartet.

2. "IF FLOODS OF TEARS" *Thomas Bateson*

(1618)

With accompaniment of Violin, Viola, and Violoncello.

3. "CUCKOO" ... *Richard Nicholson*

(Early 17th Century)

With accompaniment of String Quartet.

Price 4s. net.

SERIES B.—No. 2.

TWO SONGS.

(From Robert Dowland's "Musical Banquet," 1610)

BY

CACCINI.

1. "DOVRO DUNQUE MORIRE?"

2. "AMARILLI MIA BELLA."

With accompaniment of Piano and Violoncello.

Price 2s. 6d. net.

SERIES B.—No. 3. FOUR DUETS.

(From "A Musical Dream," 1609).

By ROBERT JONES.

1. "THOUGH YOUR STRANGENESS FRETS MY HEART."

2. "SWEET KATE."

3. "ONCE DID I SERVE A CRUEL HEART."

4. "MY COMPLAINING IS BUT FEIGNING."

With accompaniment of Piano and Violoncello.

Price 4s. net.

The Tudor Edition will contain a miscellaneous collection of instrumental music by English and Continental composers of the 16th, 17th, and 18th centuries. This will be issued in two series, A and B. Series A will consist of complete works, such as Dowland's "Lachrimae" and Purcell's Fantasia's; Series B of short selections from the works contained in Series A and from other sources. In both cases the edition will adhere strictly to the original text, but Series B will be more in the nature of a "popular" edition with additional marks of expression, bowing-marks, &c., which are however to be looked on only as suggestions for the guidance of those who are unfamiliar with the music of this period, and may be altered at will. Series A will contain nothing but the original text transcribed into modern notation.

J. & W. CHESTER, Ltd., 11, Gt. Marlborough Street, London, W.1.

London: Printed by NOVELLO & COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W.1.
Monday, December 1, 1924.

No. 419. NOVELLO'S CHRISTMAS CAROLS. Price (1½d.).

A CRADLE SONG

Composed by A. HERBERT BREWER.

Bramley, Rev. H. R. } CHRISTMAS CAROLS,
Stainer, John } NEW AND OLD.

FIRST SERIES. Three-halfpence each.

Tonic Sol-fa (complete), 1/6.

- *1. God rest you merry, gentlemen .. Traditional
 *2. The Manger Throne C. Steggall
 *3. A Virgin unspotted Traditional
 *4. Come, ye lofty Elvey
 *5. Come, tune your hearts Ouseley
 *6. The First Nowell J. Stainer
 *7. Jesu, hail Old German
 *8. Good Christian men Dykes
 *9. Sleep, holy Babe Traditional
 *10. Good King Wenceslas J. Barnby
 *11. When I view the Mother Traditional
 *12. The seven joys of Mary Dykes
 *13. On the Birthday of the Lord .. Old English
 *14. What Child is this? .. Maria Tiddeman
 *15. Glean, glean, beauteous .. S.C. Hammerton
 *16. Waken! Christian Children! } 1½d.
 *17. A Child this day is born .. A. H. Brown
 *18. Carol for Christmas Eve .. Ouseley
 *19. When Christ was born .. J. Barnby
 *20. Christmas Morning Hymn .. J. Barnby

SECOND SERIES. Three-halfpence each.

- *21. Carol for Christmas Eve .. Traditional
 *22. Jesus in the Manger H. Smart
 *23. The Holly and the Ivy } 1½d.
 *24. The Moon shines bright .. Traditional
 *25. The Virgin and Child C. Steggall
 *26. The Incarnation Traditional
 *27. Christmas Day J. Stainer
 *28. The Cherry-Tree Carol .. Traditional
 *29. God's dear Son Traditional
 *30. See, amid the winter's snow .. Goss
 *31. The Babe of Bethlehem .. Traditional
 *32. In Bethlehem, that noble place .. Ouseley
 *33. A Cradle Song of the Blessed Virgin J. Barnby
 *34. Christmas Song Dykes
 *35. Jacob's Ladder Traditional
 *36. The Story of the Shepherd .. J. Barnby
 *37. The Wassail Song Traditional
 *38. In terra pax Dykes
 *39. Dives and Lazarus Traditional
 *40. From far away Dykes
 *41. Carol for Christmas Day .. A. Sullivan
 *42. The Child Jesus in the Garden .. J. Stainer

THIRD SERIES. Three-halfpence each.

- *43. What soul-inspiring music .. Har. by J. S.
 *44. In the country nigh to Bethlehem .. G. Hine
 *45. We three Kings of Orient are .. Har. by J. S.
 *46. Emmanuel, God with us .. H. Gadsby
 *47. New Prince, new pomp } 1½d.
 *48. A Babe is born .. C. Steggall
 *49. Come, let us all sweet Carols sing F. Champneys
 *50. Let music break on this blest morn J. B. Calkin
 *51. Carol for New Year's Day .. A. H. Brown
 *52. The Angel Gabriel Har. by J. S.
 *53. The Shepherds amazed A. H. Brown
 *54. Noël! Noël! Har. by J. S.
 *55. I sing the birth G. C. Martin
 *56. Christmas Night A. H. Brown
 *57. The Christmas Celebration .. E. Prout
 *58. Arise and hail the Sacred Day .. A. H. Brown
 *59. The Holy Well Har. by J. S.

* All Carols marked with an asterisk are also published separately in Tonic Sol-fa.

60. The Angel and the Shepherds .. E. H. Thorne
 61. The Coventry Carol Har. by J. S.
 62. The Morning Star J. F. Bridge
 63. The Shepherds went J. F. Barnett
 64. I saw three ships Har. by J. S.
 65. Mountains, bow your heads .. W. H. Cummings
 66. Luther's Carol J. Higgs
 67. The Boy's Dream W. H. Monk
 68. Legends of the Infancy .. J. F. Bridge
 69. Let Christians all } 1½d.
 70. Immortal Babe Traditional

The above 70 Carols, complete, cloth, gilt 6 s. d.

Library Edition, with Historical Preface

Roxburgh binding 11 6

Illustrated Edition, 1st and 2nd Series .. 11 6

Three Series (cloth, gilt, 38.) .. each 1 6

Words only, complete (cloth, 8d.) .. 0 6

Words, each Series 0 2

Helmore, Rev. T. } CAROLS FOR CHRISTMAS,
Neale, Rev. J. M. } MASTIDE. Set to Ancient
Melodies.

71. Here is joy for every age.
 72. Earthly friends will change.
 73. Gabriel's message.
 74. Christ was born on Christmas Day.
 75. Earth to-day rejoices.
 76. Good Christian men, rejoice.
 77. From church to church.
 78. In the ending of the year.
 79. Royal day that chastes gloom.
 80. O'er the hill and o'er the vale.
 81. Good King Wenceslas.
 82. Toll! toll! because there ends.

The above 12 carols, complete .. 1 s. d.

Folio, with pianoforte accompaniment .. 7 6

Treble part 0 8

Words only 0 2

Wensley, Shapcott.—TWELVE NEW
CAROLS FOR CHRISTMAS. Twopence each.

83. O holy star J. Stainer
 84. The shepherds Eaton Fanning
 85. Hymn of the angels G. M. Garrett
 *86. The anthem of peace J. Barnby
 87. The desert Emma Mundella
 88. Bethlehem Myles B. Foster
 89. Daybreak Berthold Tours
 90. In the manger J. Barnby
 91. The mother and child Myles B. Foster
 92. Christ is born J. F. Bridge
 93. Christmas Day Balfour Haynes
 *94. Sweet Christmas Bells J. Stainer
 Complete, 1/6. Tonic Sol-fa, 1½. Words only, 3d.

Ten Christmas Carols. Twopence each.

95. Now join we all with holy mirth .. J. Stainer
 96. Softly the night J. M. Crament
 97. Sleep, Holy Babe J. T. Field
 98. Now dies in David's City J. Swire
 99. There dwelt in Old Judea R. Jackson
 100. Good people, give ear J. Swire
 101. Carol for Christmas Day J. T. Field
 102. Ye stars of night J. Swire
 103. Ring out, ye bells J. H. Wallis
 104. Two thousand troubled years .. J. F. Bridge
 Complete, 1/6. Tonic Sol-fa, 1½. Words only, 3d.

LONDON: NOVELLO AND COMPANY, LIMITED.

MADE IN ENGLAND

(July, 1923.)

TO MY FRIEND B. PARDOE-THOMAS, ESQ.

A Cradle Song

CHRISTMAS CAROL

Words translated from the Latin by
Rev. H. R. BRAMLEY
Allegro non troppo

Music by
A. HERBERT BREWER



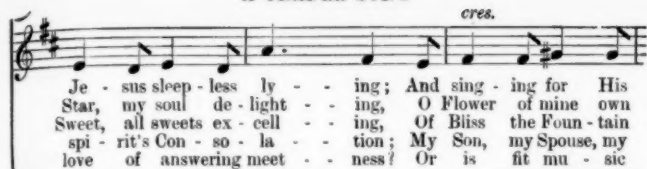
1. The Vir - gin stills the cry - ing Of
Lamb, my love in - vi - ting, O
Child, of Might in - dwell - ing, My
Joy, my Ex - ult - a - tion, My
wouldst Thou heavenly sweet - ness Or



Copyright, 1924, by Novello and Company, Limited

A CRADLE SONG

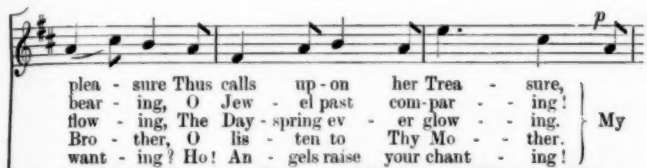
cres.



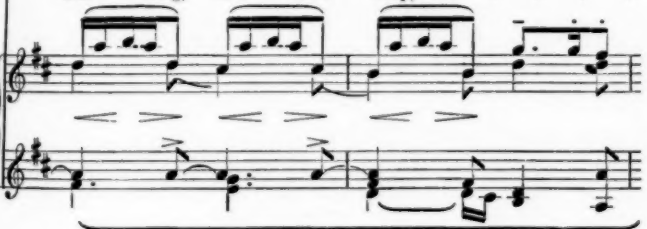
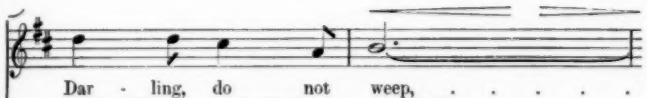
cres.



p



dim.



A CRADLE SONG

p *rall.* *p*

My Je - su, sleep! . . . My Je - su,

mp *rall.*

v.v. 1, 2, 3, 4
a tempo. dim. *mf*

sleep!

2. O
3. My
4. My
5. Say,

p a tempo

Last verse
a tempo *dim. e rall.* *pp*

sleep!

mp dim. *dim. e rall.* *pp*

(4)

The Musical

No. 420.

GAT

ramley, Re

stainer, Joh

FIRST S

To

*1. God rest y

*2. The Mang

*3. A Virgin u

*4. Come, ye l

*5. Come, tun

*6. The First

*7. Jesu, hail

*8. Good Chri

*9. Sleep, holy

*10. Good King

*11. When I vis

*12. The seven

*13. On the Bir

*14. What Chil

*15. Glorious, b

*16. Waken! Ch

*17. A Child thi

*18. Carol for C

*19. When Chri

*20. Christmaa

SECOND S

*21. Carol for C

*22. Jesu in th

*23. The Holly

*24. The Moon

*25. The Virgin

*26. The Incarn

*27. Christmas

*28. The Cherry

*29. God's dear

*30. See, amid t

*31. The Babe c

*32. In Bethlehe

*33. A Cradle S

*34. Christmas

*35. Jacob's Lad

*36. The Story

*37. The Wass

*38. In terrâ pax

*39. Dives and I

*40. From far av

*41. Carol for Cl

*42. The Child J

THIRD SE

*43. What soul-i

*44. In the count

*45. We three K

*46. Emmanuel,

*47. New Prince

*48. A Babe is b

*49. Come, let un

*50. Let music be

*51. Carol for N

*52. The Angel

*53. The Shephe

*54. Noël! Noël

*55. I sing the bi

*56. Christmas N

*57. The Christm

*58. Arise and h

*59. The Holy W

*60. * A

ly, 1923.)

No. 420. NOVELLO'S CHRISTMAS CAROLS. Price (1½d.).

GATHER THE HOLLY-BOUGH

Composed by HAROLD E. WATTS.

Stainer, Rev. H. R. CHRISTMAS CAROLS,
NEW AND OLD.
FIRST SERIES. Three-halfpence each
Tonic Sol-fa (complete), 1/6.

61. God rest ye merry, gentlemen .. Traditional
62. The Manger Throne .. C. Steggall
63. A Virgin unspotted .. Traditional
64. Come, ye lofly .. Elvey
65. Come, tune your hearts .. Ouseley
66. The First Nowell .. Traditional
67. Jesu, hail .. J. Stainer
68. Good Christian men .. Old German
69. Sleep, holy Babe .. Dykes
70. Good King Wenceslas .. Traditional
71. When I view the Mother .. J. Barnby
72. The seven joys of Mary .. Trauslational
73. On the Birthday of the Lord .. Dykes
74. What Child is this? .. Old English
75. Glorious, beauteous .. Maria Tildeman
76. Wake! Christian Children .. S.C. Hammeton
77. A Child this day is born .. 1½d. Ouseley
78. Carol for Christmas Eve .. A. H. Brown
79. When Christ was born .. J. Barnby
80. Christmas Morning Hymn .. J. Barnby

- SECOND SERIES. Three-halfpence each.
81. Carol for Christmas Eve .. Traditional
82. Jesus in the Manger .. H. Smart
83. The Holly and the Ivy .. Old French
84. The Moon shines bright .. Traditional
85. The Virgin and Child .. C. Steggall
86. The Incarnation .. Traditional
87. Christmas Day .. J. Stainer
88. The Cherry-Tree Carol .. Traditional
89. God's dear Son .. Traditional
90. See, amid the winter's snow .. Goss
91. The Babe of Bethlehem .. Traditional
92. In Bethlehem, that noble place .. Ouseley
93. A Cradle Song of the Blessed Virgin .. J. Barnby
94. Christmas Song .. Dykes
95. Jacob's Ladder .. Traditional
96. The Story of the Shepherd .. J. Barnby
97. The Wassail Song .. Traditional
98. In terra pax .. Dykes
99. Dives and Lazarus .. Traditional
100. From far away .. Dykes
101. Carol for Christmas Day .. A. Sullivan
102. The Child Jesus in the Garden .. J. Stainer

- THIRD SERIES. Three-halfpence each.
103. What soul-inspiring music .. Har. by J. S.
104. In the country nigh to Bethlehem .. G. Hine
105. We three Kings of Orient are .. Har. by J. S.
106. Emmanuel, God with us .. H. Galsby
107. New Prince, new pomp .. C. Steggall
108. A Babe is born .. Har. by J. S.
109. Come, let us all sweet Carols sing .. F. Champneys
110. Let music break on this blest morn .. J. B. Calkin
111. Carol for New Year's Day .. A. H. Brown
112. The Angel Gabriel .. Har. by J. S.
113. The Shepherds amazed .. A. H. Brown
114. Noel! Noel! .. Har. by J. S.
115. I sing the birth .. G. C. Martin
116. Christmas Night .. A. H. Brown
117. The Christmas Celebration .. E. Prout
118. Arise and hail the Sacred Day .. A. H. Brown
119. The Holy Well .. Har. by J. S.

* All Carols marked with an asterisk are also published separately in Tonic Sol-fa.

60. The Angel and the Shepherds .. E. H. Thorne
61. The Coventry Carol .. Har. by J. S.
62. The Morning Star .. J. F. Bridge
63. The Shepherds went .. J. F. Barnett
64. I saw three ships .. Har. by J. S.
65. Mountains, bow your heads .. W. H. Cummings
66. Luther's Carol .. J. Higgs
67. The Boy's Dream .. W. H. Monk
68. Legends of the Infancy .. J. F. Bridge
69. Let Christians all .. Traditional
70. Immortal Babe .. 1½d. s. d.

The above 70 Carols, complete, cloth, gilt 6 0
Library Edition, with Historical Preface .. 11 6
Roxburgh binding .. 11 6
Illustrated Edition, 1st and 2nd Series .. 11 6
Three Series (cloth, gilt, 3s.) .. each 1 6
Words only, complete (cloth, 8d.) .. 0 6
Words, each Series .. 0 2

Helmore, Rev. T. CAROLS FOR CHRIST-
Ncale, Rev. J. M. MASTIDE. Set to Ancient
Melodies.

71. Here is joy for every age.
72. Earthly friends will change.
73. Gabriel's message.
74. Christ was born on Christmas Day.
75. Earth to-day rejoices.
76. Good Christian men, rejoice.
77. From church to church. 1½d. each.
78. In the ending of the year.
79. Royal day that chases gloom.
80. O'er the hill and o'er the vale.
81. Good King Wenceslas.
82. Toll! toll! because there ends. s. d.
The above 12 carols, complete .. 1 6
Folio, with pianoforte accompaniment .. 7 0
Treble part .. 0 8
Words only .. 0 2

Wensley, Shapcott.—TWELVE NEW
CAROLS FOR CHRISTMAS. Twopence each.

83. O holy star .. J. Stainer
84. The shepherds .. Eaton Fanning
85. Hymn of the angels .. G. M. Garrett
86. The anthem of peace .. J. Barnby
87. The desert .. Emma Mandella
88. Bethlehem .. Myles B. Foster
89. Daybreak .. Berthold Tours
90. In the manger .. J. Barnby
91. The mother and child .. Myles B. Foster
92. Christ is born .. J. F. Bridge
93. Christmas Day .. Battison Haynes
94. Sweet Christmas Bells .. J. Stainer
Complete, 1/6. Tonic Sol-fa, 1/- Words only, 3d.

Ten Christmas Carols. Twopence each.

95. Now join we all with holy mirth .. J. Stainer
96. Softly the night .. J. M. Crament
97. Sleep, Holy Babe .. J. T. Field
98. Now dies in David's City .. J. Swire
99. There dwelt in Old Judea .. R. Jackson
100. Good people, give ear .. J. Swire
101. Carol for Christmas Day .. J. T. Field
102. Ye stars of night .. J. Swire
103. Ring out, ye bells .. J. H. Wallis
104. Two thousand troubled years .. J. F. Bridge
Complete, 1/6. Tonic Sol-fa, 1/- Words only, 3d.

LONDON: NOVELLO AND COMPANY, LIMITED.

MADE IN ENGLAND.

TO ERIC AND PETER

Gather the Holly-bough

CHRISTMAS CAROL

Words Traditional

Music by HAROLD E. WATTS,
Mus. D., Oxon.

Con moto
mf

Gath-er the hol - ly - bough, . . . Bright ber - ries shine,

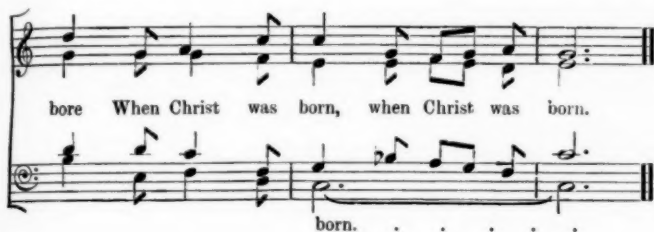
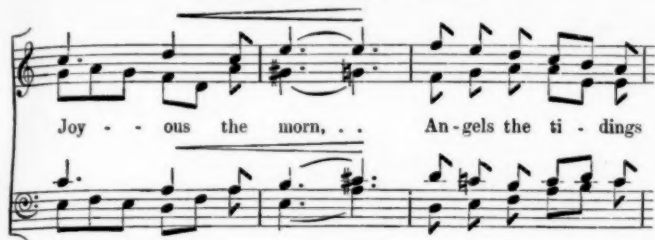
I - vy and mis - tle - toe With it en - twine, with it en -

- twine; . . . Christ-mas is here once more, . . .

Copyright, 1924, by Novello and Company, Limited

(2)

GATHER THE HOLLY-BOUGH



2.

Shepherds with tender care,
Watched o'er the fold ;
Strange voices filled the air,
That night of old,
Bright light illumed the sky,
Glad strains resound,
Glory to God on high,
Echoed around.

3.

Christmas is come again,
Bring us bright flowers.
May no oblation vain
Mingle with ours ;
Hail, merry Christmas time,
Glad may it be,
Light shines in every clime,
Love makes us free.

(3)

NOVELLO'S CHRISTMAS CAROLS.

Stainer, John (Adapted and arranged by).

TWELVE OLD CAROLS. Three-halfpence each.

- *105. Shepherds! shake off your drowsy sleep.
- 106. Come, shepherds, come! shake off your sleep.
- 107. Now sing we all full sweetly.
- 108. The good men all of Chastres.
- 109. Whence comes this rush of wings afar?
[Come with us, sweet flowers, and worship]
- 110. [Infant so gentle, so pure, and so sweet!]
- *111. O night, peaceful and blest!
- 112. Of the Father's love begotten.
- 113. We saw a light shine out afar.
- 114. Christmas hath made an end.
- 115. Now farewell, good Christmas.

Complete, 1/6. Tonic Sol-fa, 8d. Words only, 13d.

Martin, G. C. (Harmonised by).—CHRIST-

MAS-TIDE CAROLS. Three-halfpence each.

PART I. (Old Breton Melodies).

- 116. Hail! Christmas Bells.
- 117. [O'er her Child the Virgin weeps.]
- 118. The stars are bright.
- 119. On this day was born.
- 120. Glad hymns, with one accord.
- 121. Outside the city gates.
- 122. On Asia Minor's sunny shore.
- *122. Across the desert sands by night.

Complete, 8d. Words only, 13d.

PART II. (Old French Melodies).

- 123. The Shepherds glad.
- 124. Merrily ring the Christmas bells.
- 125. The sombre shadows darker fall.
- 126. Poising bright on golden wing.
- 127. Round the Virgin gently sleeping.
- 128. The Circumcision.
- 129. In the golden lands afar.
- 130. A Legend of the Flight.

Complete, 8d. Words only, 13d.

Bramley, Rev. H. R. } **CHRISTMAS CAROLS,**
Stainer, John. } **NEW AND OLD.**

Arranged for Men's Voices.

Complete, 3s.; each 2d. Words only, complete, 3d.

- 131. A Virgin unspotted Traditional
- 132. The Manger Throne C. Steggall
- 133. Sleep, Holy Babe Dykes
- 134. Good Christian men, rejoice .. Old German
- 135. 'Twas in the winter cold .. J. Barnby
- 136. Good King Wenceslas .. Helmore's Carols
- 137. Come! ye lofty Elvey
- 138. God rest you merry, gentlemen .. Traditional
- 139. Listen, Lordings Ouseley
- 140. The First Nowell Traditional
- 141. When Christ was born .. Arthur H. Brown
- 142. Jeau, hail! O God most holy .. J. Stainer
- 143. The seven joys of Mary Traditional
- 144. What Child is this? Old English
- 145. The Waits' Song Traditional
- 146. The Virgin and Child C. Steggall
- 147. The Holly and the Ivy Old French
- 148. The Lord at first Traditional
- 149. The Incarnation Traditional
- 150. The Cherry-Trees Caro Traditional
- 151. A Cradle-song of the Blessed Virgin J. Barnby

* All Carols marked with an asterisk are also published separately in Tonic Sol-fa.

- 152. Jacob's Ladder Traditional
- 153. Dives and Lazarus Traditional
- 154. The Wassail Song Traditional

Bramley, Rev. H. R. } **CHRISTMAS CAROLS,**
Stainer, John. } **NEW AND OLD.**

Arranged for Two-part Singing by W. G.

McNAUGHT. 2d. each.

- 155. Good King Wenceslas.
- 156. Good Christian men, rejoice.
- 157. Christmas hath made an end.
- 158. God rest you merry, gentlemen.
- 159. The First Nowell.
- 160. A Virgin unspotted.
- 161. The Wassail Song.
- 162. [I hear along our street.]
- 163. [The Boar's Head Carol.]
- 164. The seven joys of Mary.
- 165. Hark! how sweetly the bells.
- 166. The Holly and the Ivy.
- 167. Complete, 1/6. Tonic Sol-fa, 8d. Words only, 2d.

Fox, George.—CAROLS FOR CHRISTMAS
TIDE. Set to Music for Little Singers.

Complete, 4s.; each 2d.

- 166. Good King Wenceslas.
- 167. I hear along our street.
- 168. Brightly shone the Eastern star.
- 169. As Joseph was a-walking.
- 170. Hark! what mean those holy voices.
- 171. The Holy Well.
- 172. While Shepherds watched.
- 173. God rest you merry, gentlemen.
- 174. Hark! how sweetly the bells.
- 175. A little robin.
- 176. As I sat on a sunny bank.
- 177. Why in tones so sweet and tender.
- 178. [The moon shone bright.]
- 179. [All you that in this house.]
- 180. Clearly in the East it shone.
- 181. [Shepherds at the Grange.]
- 182. [These good people.]
- 183. [Nuns in frigid cells.]
- 184. [Washerwomen old.]
- 185. The Holly and the Ivy.
- 186. [How grand and how bright.]
- 187. [Hosanna to the living Lord.]
- 188. [Lo! a heavenly form appearing.]
- 189. [The Boar's Head Carol.]
- 190. [In excelsis gloria.]

Legge, Robin H.—TWELVE NEW CHRIST-
MAS CAROLS. For Unison Singing. Words by
A. E. ALSTON. Twopence each.

- 185. Prælude.
- 186. The Midnight Masse.
- 187. The bells of Christmas.
- 188. Pastor Bonus.
- 189. Rejoice! Christian men.
- 190. A Children's Carol.
- 191. Caraula Pastorum.
- 192. Wassail Song.
- 193. Kings of Orient.
- 194. Good Christians all.
- 195. Cometh the day.
- 196. Ye Angelus Bell.

Complete, 1/6. Tonic Sol-fa, 1s. Words only, 13d.

LONDON. NOVELLO AND COMPANY, LIMITED.

(July, 1923.)

No. 421 NOVELLO'S CHRISTMAS CAROLS Price (1½d.)

The Three Wise Men

CHRISTMAS CAROL

Words by JOHN HENDERSON

Music by ALFRED HOLLINS

Not too slow. ♩. = 69

mf

The three wise men in days of old Set out with gifts of

mf

mf

myrrh and gold And fra-grant frank-in-cense. . . They

mf

cres.

took their way through strange coun-try, And came at length where

cres.

they would be . . Near bless-ed Beth-le-hem. . .

Copyright, 1924, by Novello and Company, Limited (1)

MADE IN ENGLAND

THE THREE WISE MEN

A little slower
mp
 The first and sec - ond then .. drew back,

mp
 Mur - m'ring they were spent, a - lack! And could no more do

mf *Tempo 1mo.*
 dil - i - gence. The third did cheer them say - ing, On!

cres. *f*
 The day .. is come, the night is gone; We

cres. *f*

THE THREE WISE MEN

no pause
mf
stand near Beth - le - hem. . . See, friends, a bright new

world is here; Make new your cour - age, shew good cheer; And

for - ward mer - ry hence. . . They look - ed down, those

f two who feared; The wis - dom of . . the third them cheered. Then
p

THE THREE WISE MEN

mf
fared they on . . to Beth - le - hem With

myrrh and frank - in - cense and gold,

Allargando
Gifts for the King as we are told, And so they

A
came to Beth - le - hem. . .

(4)

The
No.
121 *Ac
197
213 All
104 All
41
173 All
249 An
60 Ang
52 Ang
243 Ang
331 *An
272 Ang
215 Ang
250 *An
248
196
96 *An
197
93 Aris
176 As l
59 As i
171
39 As i
153
35 As J
452
169 As J
305 As o
309
217 As w
310 Awa
31 Babe
345 Babe
48 Babe
31 Babe
47 Beho
157 Bells
360 Bells
130 Bene
88 Beth
345 *
236
217 Birth
60 Black
274 Bless
294 Bless
182 Boar
184
207 *
57 Boy's
280 *Bren
210 *Brie
333
168 Brie
390 By N
312 Can r
007 Capu
191 Carau
111 Carol
228 Carol
341 D
409 Carol
230 *Caro
101 Carol
41 *D
239 Carol
18 *D
139 D
21 *D
148 D
51 Carol
209 Carol
385 Carol
199 Carol
110 Carol
372 *Caro
394 Carol

(July, 1923)

THE HOLLY AND THE IVY

Arranged by GEOFFREY SHAW.

122	*Across the desert sands by night ...	Old Breton	1½d.	372	*Carol, sweetly carol ...	C. V. Stanford	3d.
127	*Do. do. (with 3 other Carols)	Old Breton	2d.		(Words only, 4s. per 100.)		
213	All things were in quiet silence ...	J. Barnby	2d.	403	Carollers, The ...	A. M. Goodhart	1½d.
104	All this night bright Angels sing ...	J. T. Field	2d.	392	Carols of Bethlehem ...	C. W. Pearce	2d.
41	*Do. do. ...	A. S. Sullivan	1½d.	28	Cherry Tree Carol, The ...	Traditional	1½d.
	(Welsh words, 1½d.)			291	Child Divine ...	T. Adams	1½d.
175	All you that in this house ...	G. Fox	2d.	284	Child is born in Bethlehem, A ...	W. A. Montgomery	2d.
249	An Ode on the Birth of our Saviour ...	C. H. Lloyd	2d.	42	Child Jesus in the Garden, The ...	J. Stainer	1½d.
60	Angel and the Shepherds, The ...	E. H. Thorne	1½d.	286	Do. do. (2nd setting) ...	J. Stainer	1½d.
52	Angel Gabriel from God, The ...	Har. J. S.	1½d.	17	*Child this day is born, A ...	Traditional	1½d.
243	Angel's Carol, The ...	R. H. Legge	2d.	190	Children's Carol, A (Unison) ...	R. H. Legge	2d.
331	*Angels' Greeting, The ...	J. Brahms	4d.	214	Children's Chorus ...	R. H. Legge	2d.
272	Angels singing, bright stars beaming ...	J. H. Mee	1½d.	363	Christ He lieth in yonder cot ...	W. G. Alcock	2d.
235	*Angels' Song, The ...	H. E. Havergal	3d.	92	Christ is born ...	F. Bridge	2d.
260	*Annunciation, The ...	J. Barnby	2d.	324	Do. ...	H. Elliot Button	1½d.
	(Words only, 4s. per 100.)			295	Do. ...	E. T. Sweeting	1½d.
148	Do. (Nazareth town in) ...	R. H. Legge	2d.	251	Christ was born ...	A. H. Brewer	2d.
196	Do. (Ye Angelus Bell) (Unison) ...	R. H. Legge	2d.	74	Do. do. ...	Ancient Melody	1½d.
86	*Anthem of Peace, The ...	J. Barnby	2d.	370	Do. do. ...	C. M. Spurling	1½d.
197	*Do. do. (with 3 other Carols)	J. Barnby	2d.	375	Do. do. ...	C. Lee Williams	1½d.
	(Words only, 4s. per 100.)			358	Do. do. (with two other Carols)	C. Lee Williams	3d.
38	Arise, and hail the Sacred Day ...	A. H. Brown	1½d.	296	Christian children, hear me ...	E. T. Sweeting	1½d.
170	As I sat on a sunny bank (Unison) ...	G. Fox	2d.	343	Christmas Bells ...	T. Adams	2d.
106	Do. do. (Unison) (S.S. 1180) Arr. C. J. Sharp	Traditional	1½d.	298	Do. do. ...	W. H. Longhurst	2d.
169	As it fell out one May morning ...	Traditional	1½d.	235	Do. do. ...	J. V. Roberts	2d.
171	Do. do. ...	G. Fox	2d.	312	Do. do. ...	H. D. Wetton	2d.
39	As it fell out upon a day ...	Traditional	1½d.	211	Christmas Carol, A (2-pt.) ...	C. Reinecke	3d.
133	Do. do. (Men's voices) ...	Traditional	1½d.	37	Christmas Celebration, The ...	E. Prout	1½d.
35	As Jacob with travel was weary ...	Traditional	1½d.	30	*Christmas Day ...	J. Goss	1½d.
134	Do. (Men's voices) ...	Traditional	1½d.		(Welsh words, 1½d.)		
139	As Joseph was a-walking ...	G. Fox	2d.	93	Do. do. ...	B. Haynes	2d.
169	As on the night before this happy morn ...	B. W. Horner	2d.	27	*Do. do. ...	J. Stainer	1½d.
319	Do. do. ...	John E. West	1½d.	41	*Do. do. ...	Sullivan	1½d.
127	As with gladness men of old ...	C. V. Stanford	2d.		(Welsh words, 1½d.)		
320	Awake, O earth, to holy mirth ...	A. H. Brown	1½d.	70	Do. do. ...	Traditional	1½d.
31	Babe in Bethlehem's manger laid, The ...	Traditional	1½d.	239	Christmas Eve ...	R. H. Legge	2d.
143	Babe in manger laid, The ...	H. Elliot Button	1½d.	114	Christmas hath made an end ...	English, 1661	1½d.
48	Babe is born all of a maid, A ...	Har. J. S.	1½d.	157	Do. do. (s.a.) ...	English, 1661	2d.
31	Babe of Bethlehem, The ...	Traditional	1½d.	290	Christmas morn ...	T. Adams	1½d.
47	Behold a simple tender Babe ...	C. Stegall	1½d.	252	Do. do. ...	H. E. Havergal	3d.
127	Bells of Christmas, The (Unison) ...	R. H. Legge	2d.	20	*Christmas morning hymn ...	J. Barnby	1½d.
	Do. do. (Staff and Sol-fa) (S.M.R. 30)		2d.		(Welsh words, 1½d.)		
36	Bells of Heaven ring ...	J. V. Roberts	1½d.	135	Do. do. (Men's voices) ...	J. Barnby	2d.
30	Beneath the placid midnight sky ...	E. A. Sydenham	4d.	36	Christmas Night ...	A. H. Brown	1½d.
	(Words only, 4s. per 100.)			343	Christmas song of praise, A ...	T. Adams	2d.
80	Bethlehem ...	M. M. Foster	2d.	222	Christmas Song, A (Three Kings have)	T. Adams	1½d.
345	*Do. (Cradled all lowly) ...	Ch. Gounod	3d.	34	Do. do. (Once again, O blessed time)	Dykes	1½d.
345	*Do. (s.s.a.) (S.S. 683) ...	Ch. Gounod	1½d.	207	Do. do. ...	Pearshall	4d.
196	Do. (Unison) (Staff and Sol-fa) (S.M.R. 198)		2d.	289	Christmas Tree Carol ...	H. D. Wetton	1½d.
517	Birth ever new, The ...	J. V. Roberts	2d.	240	Christmas Vision, The ...	R. H. Legge	2d.
517	Black Decree, The ...	R. H. Legge	2d.	128	Circumcision, The ...	Old French	1½d.
274	Blessed Babe! the straw is spread ...	H. W. Wareing	1½d.	179	Clearly in the East it shone ...	G. Fox	2d.
294	Blessed Virgin's Cradle Song, The ...	E. C. Bairstow	2d.	48	Cold was the day when in the garden bare ...	J. Stainer	1½d.
	Do. (Staff and Sol-fa) (S.M.R. 259)		2d.	286	Do. do. (2nd setting) ...	J. Stainer	1½d.
101	Boar's Head Carol, The (in D) (s.a.) ...	Rimbault	2d.	232	Come all ye Christian men, rejoice ...	H. Clarke	2d.
124	Do. do. (in E flat) (s.a.) ...	G. Fox	2d.	373	Come and hear the Angels ...	C. H. Lloyd	2d.
207	Do. do. ...	Pearshall	4d.		(Words only, 2s. 6d. per 100.)		
87	*Do. do. (s.r.b. Soli) (M.T. 115)	Rimbault	2d.	234	Come and sing the wondrous story ...	J. V. Roberts	2d.
87	Boy's Dream, The ...	W. H. Monk	1½d.	68	Come forth, ye wond'ring children ...	F. Bridge	2d.
87	*Breathe, breathe o'er a world of woe ...	H. A. Chambers	1½d.	49	Come, let us all sweet carols sing ...	F. Champneys	1½d.
	(Words only, 2s. per 100.)			106	Come, shepherds, come, shake off your sleep ...	Tyrolse	1½d.
810	*Brightest and best (Unison) ...	H. Leslie	2d.	5	*Come tune your heart ...	Ouseley	1½d.
333	Do. do. ...	S. S. Wesley	1½d.	110	Come with us, sweet flowers, and worship Christ the Lord		1½d.
168	Brightly shone the Eastern star ...	G. Fox	2d.	4	*Come, ye lofty, come, ye lowly ...	G. Elvey	1½d.
390	By Nazareth's green hills ...	F. Bridge	2d.	137	Do. do. (Men's voices) ...	G. Elvey	2d.
312	Can man forget the story ...	A. H. Brewer	1½d.	195	Cometh the day (Unison) ...	R. H. Legge	2d.
191	Caput auri deferro ...	Pearshall	4d.	396	Coming of Christmas, The ...	F. Bridge	1½d.
101	Carola Pastorum (Unison) ...	R. H. Legge	2d.	61	Coventry Carol, The ...	Har. J. S.	1½d.
117	Carol of Basse-Normandie ...		1½d.	294	Cradle Song ...	E. C. Bairstow	2d.
223	Carol, carol Christians ...	V. Grosvenor	2d.		Do. (Staff and Sol-fa) (S.M.R. 259)		2d.
240	Do. do. ...	M. A. Sidebotham	2d.	198	*Do. (with three other Carols)	J. Barnby	2d.
308	Do. do. ...	J. Bridge	1½d.		(Words only, 4s. per 100.)		
430	Carol, carol, tenderly, sweetly ...	A. Moffat	2d.	304	Do. do. ...	C. Erskine	1½d.
230	*Carol, Christian children (Unison) ...	J. T. Field	1½d.	371	Do. (Staff and Sol-fa) (S.M.R. 367)	G. V. Evans	1½d.
104	Carol for Christmas day ...	Sullivan	1½d.	296	Do. (Lullaby) ...	F. Bridge	1½d.
41	*Do. do. ...			212	Do. do. ...	R. H. Legge	2d.
	(Welsh words, 1½d.)			33	*Cradle Song of the Blessed Virgin, A ...	J. Barnby	1½d.
239	Carol for Christmas Eve ...	R. H. Legge	2d.	131	Do. do. (Men's voices) ...	J. Barnby	2d.
18	*Do. do. ...	Ouseley	1½d.	262	*Do. do. (Words only, 4s. per 100.)	J. Barnby	2d.
139	Do. do. (Men's voices) ...	Ouseley	2d.	198	*Darkness fell on the weary earth (with three other Carols) (Words only, 4s. per 100.)	J. Barnby	2d.
21	*Do. do. ...	Traditional	1½d.	364	Day, a day of glory, A ...	Old French	2d.
148	Do. do. (Men's voices) ...	Traditional	2d.		(Words only, 4s. per 100.)		
31	Carol for New Year's Day ...	A. H. Brown	1½d.	89	Daybreak ...	B. Tours	2d.
109	Carol for the New Year ...	J. Shaw	2d.	87	Desert, The ...	E. Mundella	2d.
385	Carol of Peace, A ...	G. J. Bennett	1½d.	39	Dives and Lazarus ...	Traditional	1½d.
126	Carol of the Birds (Bas-Querney) ...		1½d.	153	Do. (Men's voices) ...	Traditional	2d.
110	Carol of the Flowers (Bas-Querney) ...		1½d.	75	Earth to-day rejoices ...	Ancient Melody	1½d.
372	*Carol of the Nativity, A ...	C. V. Stanford	3d.	72	Earthly friends will change ...	Ancient Melody	1½d.
	(Words only, 3s. per 100.)						
394	Carol of the Three Kings ...	F. Bridge	1½d.				

The Holly and the Ivy

TRADITIONAL GLOUCESTERSHIRE CAROL

Arranged by GEOFFREY SHAW

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A

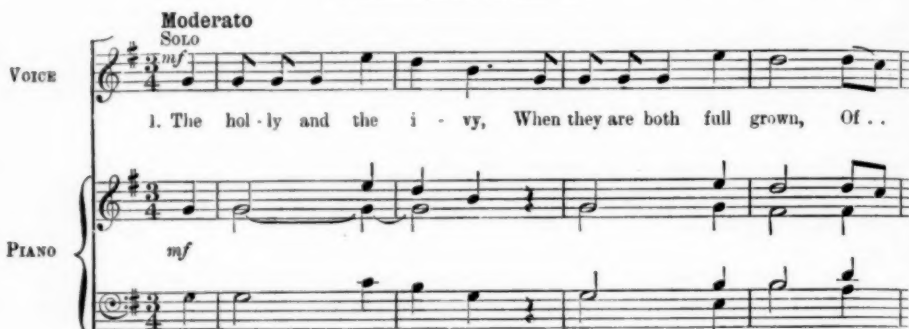
Moderato
SOLO
mf

VOICE

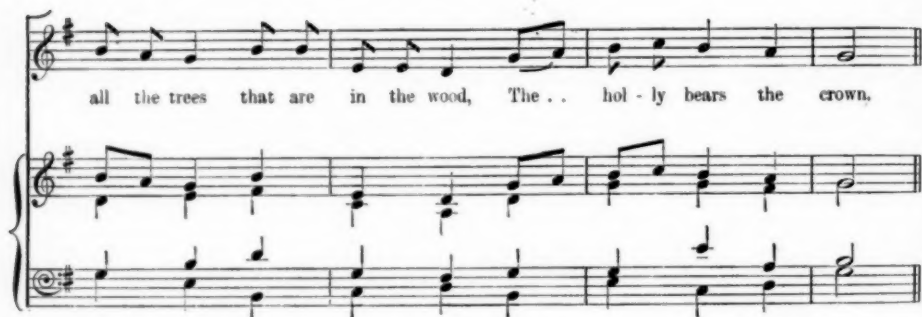
1. The hol - ly and the i - vy, When they are both full grown, Of . .

PIANO

mf

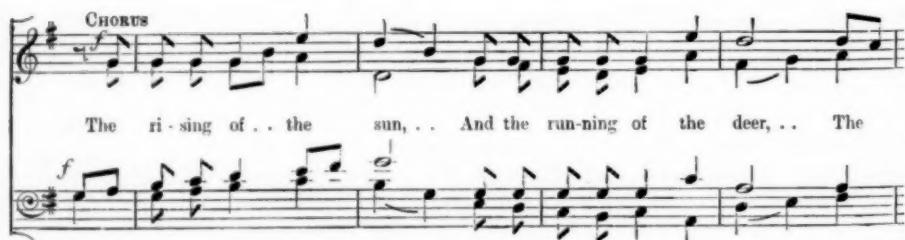


all the trees that are in the wood, The . . hol - ly bears the crown,



CHORUS

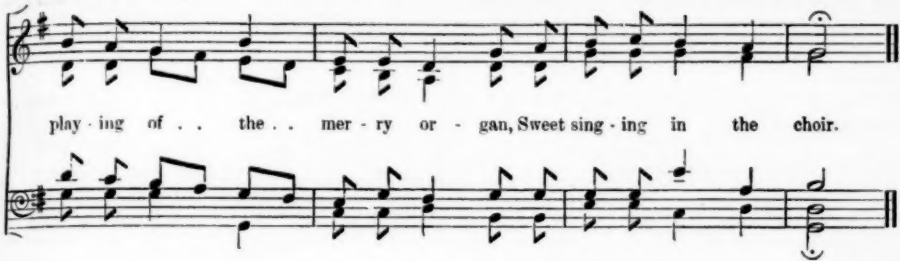
The ri - sing of . . the sun, . . And the run - ning of the deer, . . The



NOTE.—If possible both Solo (which may be sung by Treble one verse, and Tenor the next) and Chorus should be Unaccompanied

Copyright, 1924, by Novello and Company, Limited

THE HOLLY AND THE IVY



2.

The | holly bears a | blossom,
 As | white as the lily | flower ;
 And | Mary bore sweet | Jesus Christ,
 To | be our sweet Sa- | -viour.
 The | rising, etc.

3.

The | holly bears a | berry,
 As | red as any | blood ;
 And | Mary bore sweet | Jesus Christ,
 For to | do us sinners | good.
 The | rising, etc.

4.

The | holly bears a | prickles,
 As | sharp as any | thorn ;
 And | Mary bore sweet | Jesus Christ,
 On | Christmas day in the | morn.
 The | rising, etc.

5.

The | holly bears a | bark,
 As | bitter as any | gall ;
 And | Mary bore sweet | Jesus Christ,
 For | to redeem us | all.
 The | rising, etc.

6.

The | holly and the | ivy,
 When | they are both full | grown,
 Of | all the trees that are | in the wood,
 The | holly bears the | crown.
 The | rising, etc.

NOVELLO'S CHRISTMAS CAROLS.

Those marked * may be had in Tonic Sol-fa Notation.

46	Emmanuel, God with us	... H. Gadsby	13d.	346	Holy Birth, The	... B. J. Dale	13d.
	(^{Welsh words, 13d.})			256	Do. do.	... H. E. Havergal	3d.
341	*First Christmas Night, The	... W. H. Sangster	13d.	199	*Holy night! peaceful night	... J. Barnby	3d.
	(Words only, 3s. per 100.)			245	Holy Quest, The	... R. H. Legge	ad.
301	*Do.	(with three other carols) (M.T. 873)	.. 2d.	171	Holy Well, The	... G. Fox	ad.
	(Words only, 4s. per 100.)			59	Do. do.	... Har. J. S.	13d.
	Do. (Staff and Sol-fa) (S.M.R. 235)	... J. Barnby	each	183	Hosanna to the living Lord	... G. Fox	ad.
*260 to *263	First Christmas, The	... J. Barnby	each	183	How grand and how bright	... G. Fox	ad.
	Do. The four numbers combined	... ..	4d.	215	How peaceful was the night	... H. Blair	ad.
	(Words only, 4s. per 100.)			237	Humiliation, The	... H. E. Havergal	3d.
12	*First good joy that Mary had, The	... Traditional	13d.	30	*Hymn for Christmas Day	... J. Goss	13d.
143	Do. (Men's voices)	... Traditional	2d.		(^{Welsh words, 13d.})		
153	Do. (S.A.)	... Traditional	2d.	85	Hymn of the Angels	... G. M. Garrett	ad.
6	*First Nowell the angel did say, The	... Traditional	13d.	362	*I heard the bells on Christmas Day	... H. A. Chambers	13d.
	(^{Welsh words, 13d.})			332	Do. do.	... H. D. Wetton	13d.
140	Do. do. (Men's voices)	... Traditional	2d.	285	I hear along our street	... Breton Melody	13d.
139	Do. do. (S.A.)	... Traditional	2d.	162	Do. do. (S.A.)	... G. Fox	ad.
246	Five Kings, The	... R. H. Legge	ad.		Do. do. (S.A.) (Staff and Sol-fa) (S.S. 256)	.. 2d.	
70	For Christmas Day	... Traditional	13d.	167	Do. do. (Unison)	... ..	2d.
77	For church to church	... Ancient Melody	13d.	310	Do. do.	... T. R. Matthews	13d.
40	*From far away we come to you	... Dykes	2d.	205	Do. do. (6 voices)	... E. Sillas	6d.
	Do. (For Unison singing or for S.S.A. with <i>ad lib.</i>)	... ..		64	I saw three ships come sailing in	... Har. J. S.	13d.
	Bass)	... (S.M.R. 43) Dykes	2d.	341	*I should like to have heard the Angels sing	W.H. Sangster	13d.
60	From highest Heaven I come to tell	... J. Higgs	13d.		(Words only, 3s. per 100.)		
377	From the East come monarchs wise	... C. M. Spurling	13d.	401	*Do. do. (with three other carols) (M.T. 873)	.. 2d.	
					(Words only, 4s. per 100.)		
73	Gabriel's Message	... Ancient Melody	13d.		Do. do. (Staff and Sol-fa) (S.M.R. 235)	.. 2d.	
110	Gascon Carol (Infant so gentle)	... ..	13d.	312	I sing the birth was born to-night	... A. H. Brewer	13d.
215	Glad Christmaside	... J. Barnby	ad.	397	Do. do.	... T. Adams	13d.
119	Glad hymns with one accord	... Old Breton	13d.	303	Do. do.	... C. Erskine	13d.
263	*Gloria in Excelsis	... J. Barnby	ad.	38	Do. do.	... G. C. Martin	13d.
	(Words only, 4s. per 100.)			384	Do. do.	... C. H. H. Parry	ad.
372	Do.	... A. M. Goodhart	13d.	387	Do. do.	... H. Rhodes	13d.
373	Do.	... C. H. Lloyd	ad.	365	Do. do.	... A. Sullivan	13d.
	(Words only, 2s. 6d. per 100.)			70	Immortal Babe Who this dear day	... Traditional	13d.
15	*Glorious, beauteous, golden, bright	... M. Tiddeman	13d.	334	*In Bethlehem, that noble place	... B. J. Dale	13d.
173	God rest you merry, gentlemen (Unison)	... Traditional	13d.	401	*Do.	(With three other carols) (M.T. 873)	.. 2d.
	Do.	(^{Welsh words, 13d.})			(Words only, 4s. per 100.)		
138	Do. (Men's voices)	... Traditional	2d.	32	Do. do.	... Ouseley	13d.
138	Do. (S.A.)	... Traditional	2d.	311	In Bethlehem's ancient city	... John E. West	ad.
	Do. (Unison or Two-Part Staff and Sol-fa)	... (S.M.R. 139) Traditional	2d.	206	*In Dulci Jubilo	... Pearsall	ad.
29	God's dear Son, without beginning	... Traditional	13d.	19	*In Excelsis Gloria	... A. H. Brown	13d.
113	Golden Carol, The	... English	13d.		(^{Welsh words, 13d.})		
	Do. In E flat (Staff and Sol-fa) (S.M.R. 103)	English	2d.	141	Do. do. (Men's voices)	... A. H. Brown	2d.
219	Golden Crown, The	... J. Stainer	ad.	201	Do. do.	... J. M. Crampton	ad.
194	Good Christians all (Unison)	... R. H. Legge	ad.	386	Do. do.	... M. B. Foster	13d.
3	*Good Christian Men	... Old German	13d.	184	Do. do. (Unison)	... G. Fox	ad.
	(^{Welsh words, 13d.})			379	Do. do.	... C. H. H. Parry	3d.
134	Do. (Men's voices)	... Old German	2d.	335	In Mary's arms	... H. E. Button	13d.
136	Do. (S.A.)	... Old German	2d.	381	In Natali Domini	... W. G. Ross	13d.
76	Do. (S.A.)	... Old German	13d.		(Words only, 2s. per 100.)		
359	Do. (Noël)	... J. Jeffreys	ad.	38	*In Terrâ Pax	... Dykes	13d.
166	Good King Wenceslas looked out (Unison)	... G. Fox	ad.	225	In the ages past and distant	... F. A. J. Hervey	ad.
10	*Do.	... Traditional	13d.	44	In the country nigh to Bethlehem	... G. Hine	13d.
	(^{Welsh words, 13d.})			78	In the ending of the year	... Ancient Melody	13d.
136	Do. (Men's voices)	... Traditional	2d.	344	Do. do.	... A. H. Brown	13d.
135	Do. (S.A.)	... Traditional	2d.	322	In the field with their flocks abiding	... A. M. Goodhart	ad.
81	Do.	... Traditional	13d.	282	Do. do.	... John E. West	ad.
352	*Do. (S.A.T.B.) (arr. by W. G. Ross)	... Traditional	13d.	129	In the golden lands afar	... Old French	13d.
404	Do.	Arr. by G. Shaw	2d.	90	In the manger rude and lowly	... J. Barnby	ad.
108	Good men all of Chastres, The	... Arpaion Carol	13d.	299	In tuncful voices sing	... F. Toner	ad.
100	Good people, give ear	... J. Swire	13d.	149	Incarcation, The	... Traditional	13d.
26	Great God of Heaven is come down to earth	Traditional	13d.	38	Do. do. (Men's voices)	... Traditional	2d.
149	Do. do. (Men's voices)	Traditional	2d.	110	Infant of days yet Lord of life	... Dykes	13d.
395	Green grows the Holly Tree	... F. Bridge	13d.	283	Infant so gentle, so pure, and so sweet	Gascon Carol	13d.
				374	It came upon the midnight clear	... B. Haynes	13d.
116	Hail, Christmas Bells	... Old Breton	13d.	348	Do. do.	Arr. A. Sullivan	3d.
330	Hail, Saviour, long expected	... E. A. Sydenham	ad.	352	Do. do. (with two other Carols)	C. Lee Williams	ad.
	(Words only, 4s. per 100.)			305	It fell upon a night	... W. H. Sangster	13d.
279	Hark! all around	... W. A. C. Cruickshank	ad.	280	It fell upon a winter's day	... M. A. Sidebotham	13d.
264	Hark! how sweetly the bells (S.A.)	... G. Fox	ad.	336	It is the day	... W. A. C. Cruickshank	13d.
400	Do. do. (S.A.) (Staff and Sol-fa) (S.M.R. 19)	.. 2d.		36	Do.	... C. G. E. Ryley	13d.
174	Do. do. (Unison)	... ..	2d.	36	It was the very noon of night	... J. Barnby	13d.
326	Hark, the bells are pealing	... J. Tomlinson	13d.	35	Jacob's ladder	... Traditional	13d.
170	Hark! what mean those holy voices (Unison)	... G. Fox	ad.	152	Do. (Men's voices)	... Traditional	2d.
400	*Do. (S.A.T.B.)	(Lute No. 12) A. S. Sullivan	ad.	7	*Jesu, hail, O God most holy	... J. Stainer	13d.
403	Heavenly host, The	... C. W. Pearce	2d.	142	Do. do. (Men's voices)	... J. Stainer	2d.
270	Heavenly music clearly ringing...	... J. V. Roberts	13d.	22	Jesus in the manger	... H. Smart	ad.
71	Here is joy for every age...	... Ancient Melody	13d.	28	Joseph was an old man	... Traditional	13d.
37	*Here we come a-wassailing	... Traditional	13d.	150	Do. do. (Men's voices)	... Traditional	2d.
134	Do. do. (Men's voices)	Traditional	2d.	46	Joy fills our inmost heart to-day	... H. Gadsby	13d.
161	Do. do. (S.A.)	... Traditional	2d.		(^{Welsh words, 13d.})		
	Do. (S.A. with <i>ad lib.</i> acc.) (Staff and Sol-fa) (S.M.R. 7)	... Traditional	13d.	220	Do. do.	... A. C. Mackenzie	ad.
407	His birthday keep with a joyous lay	... A. M. Goodhart	13d.	327	King's birthday, The	... A. H. Brown	13d.
182	Holly and the Ivy, The (Unison)	... G. Fox	ad.	193	Kings of Orient (Unison)	... R. H. Legge	ad.
	Do. do. (Unison) (S.S. 1177)	Arr. C. J. Sharp	ad.	253	Kings of the East, The	... H. E. Havergal	3d.
23	*Do. do.	... Old French	13d.	339	Last night as I lay sleeping	... G. C. Martin	13d.
147	Do. do. (Men's voices)	... Old French	2d.	67	Last night as I was laid and slept	... W. H. Monk	13d.
165	Do. do. (S.A.)	... Old French	2d.	204	*Legend of good Saint Christopher, The	... F. J. Sawyer	ad.
208	*Holly berries, holly berries	... W. J. Westbrook	ad.	130	Legend of the flight, A	... Old French	13d.
				68	Legends of the Infancy	... F. Bridge	13d.

(July, 1923.)

THE CHRIST-CHILD

Composed by GEORGE RATHBONE.

112	*Across the desert sands by night ...	Old Breton	11d.	372	*Carol, sweetly carol ...	C. V. Stanford	3d.
117	*Do. do. (with 3 other Carols)	Old Breton	2d.		(Words only, 4s. per 100.)		
113	All things were in quiet silence ...	J. Barnby	2d.	403	Carollers, The ...	A. M. Goodhart	11d.
101	All this night bright Angels sing ...	J. T. Field	2d.	392	Carols of Bethlehem ...	C. W. Pearce	2d.
41	*Do. do. (*Welsh words, 11d.)	A. S. Sullivan	11d.	28	Cherry Tree Carol, The ...	... Traditional	11d.
179	All you that in this house ...	G. Fox	2d.	150	Do. do. (Men's voices) ...	... Traditional	11d.
249	An Ode on the Birth of our Saviour ...	C. H. Lloyd	2d.	291	Child Divine ...	... T. Adams	11d.
50	Angel and the Shepherds, The ...	E. H. Thorne	11d.	284	Child is born in Bethlehem, A ...	W. A. Montgomerie	2d.
53	Angel Gabriel from God, The ...	Har. J. S.	11d.	42	Child Jesus in the Garden, The ...	... J. Stainer	11d.
143	Angel's Carol, The ...	R. H. Legge	2d.	285	Do. do. (2nd setting) ...	... J. Stainer	11d.
331	*Angels' Greeting, The ...	J. Brahms	4d.	17	*Child this day is born, A ...	... Traditional	11d.
272	Angels singing, bright stars beaming ...	J. H. Mee	11d.	190	Children's Carol, A (Unison) ...	R. H. Legge	2d.
255	Angels' Song, The ...	H. E. Haverall	3d.	214	Children's Chorus ...	R. H. Legge	2d.
250	*Annunciation, The ...	J. Barnby	2d.	363	Christ He lieth in yonder cot ...	W. G. Alcock	2d.
	(Words only, 4s. per 100.)			92	Christ is born ...	F. Bridge	2d.
148	Do. (Nazareth town in) ...	R. H. Legge	2d.	224	Do. ...	H. Elliot Button	11d.
195	Do. (Ye Angelus Bell) (Unison) ...	R. H. Legge	2d.	295	Do. ...	E. T. Sweeting	11d.
96	*Anthem of Peace, The ...	J. Barnby	2d.	251	Christ was born ...	A. H. Brewer	2d.
107	*Do. do. (with 3 other Carols)	J. Barnby	2d.	74	Do. do. ...	Ancient Melody	11d.
	(Words only, 4s. per 100.)			370	Do. do. ...	C. M. Spurling	11d.
58	Arise, and hail the Sacred Day ...	A. H. Brown	11d.	375	Do. do. ...	C. Lee Williams	11d.
176	As I sat on a sunny bank (Unison) ...	G. Fox	2d.	358	Do. do. (with two other Carols)	C. Lee Williams	3d.
39	As it fell out one May morning ...	Arr. C. J. Sharp	2d.	296	Christian children, hear me ...	E. T. Sweeting	11d.
174	Do. do. ...	... Traditional	11d.	343	Christmas bells ...	... T. Adams	2d.
39	As it fell out upon a day ...	G. Fox	2d.	235	Do. do. ...	W. H. Longhurst	2d.
153	Do. do. (Men's voices) ...	... Traditional	11d.	332	Do. do. ...	J. V. Roberts	2d.
35	As Jacob with travel was weary ...	... Traditional	11d.	211	Christmas Carol, A (2-pt.) ...	H. D. Wetton	11d.
152	Do. (Men's voices) ...	... Traditional	11d.	57	Christmas Celebration, The ...	C. Reinecke	3d.
156	As Joseph was a-walking ...	G. Fox	2d.	30	*Christmas Day ...	E. Prout	11d.
173	As on the night before this happy morn ...	B. W. Horner	2d.	93	Do. do. (*Welsh words, 11d.)	B. Haynes	2d.
399	Do. do. ...	John E. West	11d.	41	*Do. do. ...	J. Stainer	11d.
217	As with gladness men of old ...	C. V. Stanford	2d.		(*Welsh words, 11d.)	Sullivan	11d.
100	Awake, O earth, to holy mirth ...	A. H. Brown	11d.	70	Do. do. ...	... Traditional	11d.
31	Babe in Bethlehem's manger laid, The ...	Traditional	11d.	239	Christmas Eve ...	R. H. Legge	2d.
325	Babe in manger laid, The ...	H. Elliot Button	11d.	114	Christmas hath made an end ...	English, 1661	11d.
48	Babe is born all of a maid, A ...	Har. J. S.	11d.	157	Do. do. (s.a.) ...	English, 1661	11d.
31	Babe of Bethlehem, The ...	Traditional	11d.	290	Christmas morn ...	T. Adams	11d.
172	Behold a simple tender Babe ...	C. Stegall	11d.	232	Do. do. ...	H. E. Haverall	3d.
107	Bells of Christmas, The (Unison) ...	R. H. Legge	2d.	20	*Christmas morning hymn ...	J. Barnby	11d.
	Do. do. (Staff and Sol-fa) (S.M.R. 30)		2d.		(*Welsh words, 11d.)		
356	Bells of Heaven ring ...	J. V. Roberts	11d.	135	Do. do. (Men's voices) ...	J. Barnby	2d.
130	Beneath the placid midnight sky ...	E. A. Sydenham	4d.	36	Christmas Night ...	A. H. Brown	11d.
	(Words only, 2s. per 100.)			343	Christmas song of praise, A ...	T. Adams	2d.
88	Bethlehem ...	M. B. Foster	2d.	252	Christmas Song, A (Three Kings have) ...	T. Adams	11d.
345	*Do. (Cradled all lowly) ...	Ch. Gounod	11d.	297	Do. do. (Once again, O blessed time) ...	Pearall	4d.
	*Do. (s.s.a.) (S.S. 693) ...	Ch. Gounod	11d.	289	Christmas Tree Carol ...	H. D. Wetton	11d.
	Do. (Unison) (Staff and Sol-fa) (S.M.R. 198)		2d.	240	Christmas Vision, The ...	R. H. Legge	2d.
256	Do. do. ...	J. V. Roberts	11d.	128	Circumcision, The ...	Old French	11d.
217	Birth ever new, The ...	R. H. Legge	2d.	179	Clearly in the East it shone ...	G. Fox	2d.
80	Black Decree, The ...	Traditional	11d.	42	Cold was the day when in the garden bare ...	J. Stainer	11d.
274	Blessed Babe! the straw is spread ...	H. W. Wareing	11d.	286	Do. do. (2nd setting) ...	J. Stainer	11d.
394	Blessed Virgin's Cradle Song, The ...	E. C. Bairstow	2d.	232	Come all ye Christian men, rejoice ...	H. Clarke	2d.
	Do. (Staff and Sol-fa) (S.M.R. 259) ...		2d.	373	Come and hear the Angels ...	C. H. Lloyd	2d.
152	Boar's Head Carol, The (in D.) (Unison) ...	Rimbault	2d.		(Words only, 2s. 6d. per 100.)		
154	Do. do. (in E-flat) (Unison) ...	G. Fox	2d.	234	Come and sing the wondrous story ...	J. V. Roberts	2d.
207	Do. do. ...	Pearall	4d.	68	Come forth, ye wond'ring children ...	F. Bridge	11d.
	*Do. do. (s.t.b. Soli) (M.T. 115) ...	Rimbault	4d.	49	Come, let us all sweet carols sing ...	F. Champneys	11d.
67	Boy's Dream, The ...	W. H. Monk	11d.	106	Come, shepherds, come, shake off your sleep ...	Tyrolse	11d.
380	*Breathe, breathe o'er a world of woe ...	H. A. Chambers	11d.	5	Come tune your heart ...	Ouseley	11d.
	(Words only, 2s. per 100.)			110	Come with us, sweet flowers, and worship Christ the Lord ...	G. Elvey	11d.
210	*Brightest and best (Unison) ...	H. Leslie	2d.	137	Do. do. (Men's voices) ...	G. Elvey	2d.
168	Brighly shone the Eastern star ...	G. Fox	2d.	195	Cometh the day (Unison) ...	R. H. Legge	2d.
190	By Nazareth's green hills ...	F. Bridge	2d.	396	Coming of Christmas, The ...	F. Bridge	11d.
112	Can man forget the story ...	A. H. Brewer	11d.	61	Coventry Carol, The ...	Har. J. S.	11d.
207	Caput apri defero ...	Pearall	4d.	294	Cradle Song ...	E. C. Bairstow	2d.
191	Caraula Pastorum (Unison) ...	R. H. Legge	2d.		Do. (Staff and Sol-fa) (S.M.R. 259) ...		2d.
111	Carol of Basse-Normandie ...	... 11d.			*Do. (with three other Carols) ...	J. Barnby	11d.
128	Carol, carol Christians ...	J. V. Bliss	4d.		(Words only, 4s. per 100.)		
221	Do. do. ...	V. Grosvenor	2d.	304	Do. do. ...	C. C. Erskine	11d.
119	Do. do. ...	M. A. Sidelotham	11d.	371	Do. do. (Staff and Sol-fa) (S.M.R. 367) ...	G. V. Evans	11d.
409	Carol, carol, tenderly, sweetly ...	J. Bridge	11d.	396	Do. (Lullaby) ...	F. Bridge	11d.
130	*Carol, Christian children (Unison) ...	A. Moffat	2d.	242	Do. do. ...	R. H. Legge	2d.
101	Carol for Christmas day ...	J. T. Field	2d.	33	*Cradle Song of the Blessed Virgin, A ...	J. Barnby	11d.
41	*Do. do. (*Welsh words, 11d.)	Sullivan	11d.	151	Do. do. (Men's voices) ...	J. Barnby	2d.
379	Carol for Christmas Eve ...	R. H. Legge	2d.	262	Do. do. (Words only, 4s. per 100.)	J. Barnby	2d.
139	Do. do. (Men's voices) ...	Ouseley	11d.	198	*Darkness fell on the weary earth (with three other Carols) (Words only, 4s. per 100.)	J. Barnby	2d.
21	*Do. do. ...	... Traditional	11d.	364	Day, a day of glory, A ...	... Old French	2d.
148	Do. do. (Men's voices) ...	... Traditional	11d.		(Words only, 4s. per 100.)		
51	Carol for New Year's Day ...	A. H. Brown	11d.	89	Daybreak ...	B. Tours	2d.
209	Carol for the New Year ...	J. Shaw	2d.	87	Desert, The ...	E. Mundella	2d.
385	Carol of Peace, A ...	G. J. Bennett	2d.	39	Dives and Lazarus ...	... Traditional	11d.
159	Carol of the Birds (Ras-Querney) ...	... 11d.		153	Do. (Men's voices) ...	... Traditional	11d.
178	Carol of the Flowers (Ras-Querney) ...	... 11d.		73	Earth to-day rejoices ...	Ancient Melody	11d.
374	*Carol of the Nativity, A ...	C. V. Stanford	3d.	72	Earthly friends will change ...	Ancient Melody	11d.
	(Words only, 3s. per 100.)						
394	Carol of the Three Kings ...	F. Bridge	11d.				

The Christ-child

Words by GILBERT CHESTERTON

Music by GEORGE RATHBONE

LONDON: NOVELLO AND COMPANY LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato *mf*

Doh = A² The Christ-child lay on

f brightly *mf*

p espress.

Ma-ry's lap, His hair was like a light, (O

f *mf*

Ped. * *Ped.* * *Ped.* *

Più mosso *f*

wea - ry, wea - ry were the world, But here is all a

A² 4. *mf*

Più mosso *f*

Ped. * *Ped.* * *Ped.* *

a little slower *p*

right,) The Christ - child lay on

a little slower *f*

THE CHRIST-CHILD

pp *marcato* *f*

Ma-ry's breast, His hair was like a star, (O 4.E. *se* *se* *d'*)

pp *cres.*

Ped. * *Ped.* * *Ped.* *

dim. *Più mosso*

stern and eun-ning are the Kings, But here the true hearts (A 4. *re* *m* *r* *d* *m*)

f *dim.* *Più mosso*

Ped. * *Ped.* * *Ped.* *

a little slower *mf*

are.) The Christ-child lay on (*s* *s* *d* *d* *r*)

a little slower *mf*

Ped. * *Ped.* * *Ped.* *

p

Ma-ry's heart, His hair was like a fire, (O 4.E. *se* *se* *d'*)

dim.

Ped. * *Ped.* * *Ped.* *

THE CHRIST-CHILD

espress. *cres. Più mosso*

wea - ry, wea-ry is the world, But here the world's de -

{ | d' : - t | l : s : n : f | s : - | - : re | n : - r | d : n }

p *cres.* *Ped.* *

a little slower

sire.) The Christ - child sat on

{ | s : - | - : - | - : - | - : s, | s, : d | d : r }

a little slower

cres. *f* *Ped.* *

poco rit. e dim.

Ma-ry's knee, His hair was like a crown, And

{ | n . f : s | - : s | l : - . n | d : n | se : - | - 4.E. : "d' }

poco rit.

Ped. * *Ped.* * *Ped.* *

espress. *pp* *rit.*

all the flowers looked up at Him, And all the stars looked down.

{ | d' : - t | r' : r | n . f : s | - : re | n : - r | s : s, | s, : - | - : }

dim. *pp* *rit.*

Ped. * *Ped.* * *Ped.* *

THEMATIC LIST OF ORGAN PIECES

PUBLISHED BY NOVELLO AND COMPANY, LIMITED

DIFFICULT

SONG OF TRIUMPH

Andante maestoso ♩ = 60

John E. West

MANUAL

ff G!

(G! Reeds in) etc.

PEDAL

ff

2nd Subject

Andante con moto e tranquillo ♩ = 72

p Sw. (8 f! String tone)

etc.

(Time of performance about 10 minutes)

Copyright, 1908, by Novello & Company, Limited

Recital Series, Edited by Lemare, N^o 34. Price 3/6

DIFFICULT

THREE CHORALE-PRELUDES

N^o 2, Chorale-Fantasia on
Darwell's 148th, "Ye holy Angels bright"

Adagio (♩ = 40)

Harold E. Darke

MANUAL

ff G!

rit.

fff

etc.

PEDAL

a piacere

2nd Extract

ff Full Ped.

fff

Piu mosso (♩ = 80)
Ch. (Sw. coupled)

f (G!)

etc.

(Time of performance about 7 minutes)

Copyright, 1919, by Novello & Company, Limited

Original Compositions for the Organ (New Series) N^o 60. Price 3/6

MODERATELY DIFFICULT

FANTASY-PRELUDE

Andante ♩ = about 56

Charles Macpherson

MANUAL *f* Sw. *etc.*

PEDAL

2nd Extract

Con moto ♩ = about 80 or 88

G[♯] *mf* Sw. *etc.*

(Time of performance about 10 minutes)

Copyright, 1901, by Novello & Company, Limited

Recital Series, Edited by Lemare, N^o 21. Price 3/-

MODERATELY DIFFICULT

EPILOGUE

Allegro energico

Healey Willan

MANUAL *ff* *G[♯]* *etc.*

PEDAL

2nd Extract

Poco meno mosso e cantabile

f Ch. (Sw. coupled) *etc.*

staccato

f 16 *f[♯]* Ch. to Ped.

(Time of performance about 5 minutes)

Copyright, 1909, by Novello & Company, Limited

Original Compositions for the Organ N^o 394. Price 1/6

MODERATELY EASY

DÉSESPAIR

Andante Sw. (8 ft Reeds) Ch. Quief

MANUAL *p* Gt legato (soft 8 & 4 ft)

PEDAL

cresc. etc.

(Time of performance about 4 minutes)

Copyright, 1921, by Novello & Company, Limited

Original Compositions for the Organ (New Series) N° 80. Price 1/6

MODERATELY EASY

TOCCATA

for a "Double Organ"

(Three Seventeenth Century Pieces N° 3)

Con moto maestoso ♩ = 88

D^r John Blow

MANUAL *mf* Ch. 8 & 4 ft

PEDAL

Ped. 16 & 8 ft Ch. coupled

2nd Extract

f (G^b)

(Time of performance about 4 minutes)

Old English Organ Music N° 14. Price 3/-

EASY

SIX SHORT and EASY PIECES

Nº 2

Henry Smart

Con moto moderato $\text{♩} = 80$

MANUAL *G! Org. 8 ft* etc.

PEDAL

2nd Extract

Ch.

Sw.

etc.

(Time of performance about 5 minutes)

Original Compositions for the Organ by Henry Smart Nº 7. Price 2/3

EASY

PRÆLUDIUM PASTORALE

(Super gamut descendens)

J. Stainer

Allegretto $\text{♩} = 60$

Sw. & Ch. Organs to be equally balanced, but with contrasted quality of tones

MANUAL

p Sw.

etc.

PEDAL

Sw. to Ped. with 16 f!

2nd Extract

a tempo

Ch. both hands

Sw. both hands

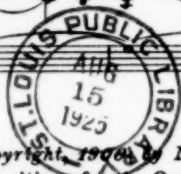
Ch.

Sw.

etc.

(Time of performance about 3 minutes)

Copyright, 1900, by Novello & Company, Limited

Original Compositions for the Organ (New Series) Nº 42. Price 1/6
(From Twelve Pieces for the Organ by J. Stainer, Book 2. Price 6/-)



THE ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W.1.

INSTITUTED 1822.

INCORPORATED BY ROYAL CHARTER. 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

PRINCIPAL—

JOHN B. McEWEN, M.A., F.R.A.M.

THE ROYAL ACADEMY OF MUSIC offers to students of both sexes (whether amateur or professional) a thorough training in all branches of music under the most able and distinguished Professors. In addition to receiving individual lessons in the various branches of the Curriculum, students have the advantage of attending the Orchestral, Choral, and Chamber Music Classes, and the weekly Lectures on music and musicians. Evidence of their progress is given at the Fortnightly and Public Concerts and by periodical Operatic and Dramatic Performances.

There are three Terms in the Academic year—viz., the Michaelmas Term, from Michaelmas to Christmas; the Lent Term, from early in January to Easter; and the Midsummer Term, from early in May until the end of July.

A large number of Scholarships and Prizes are founded and are competed for periodically.

Students who show special merit and ability receive the distinction of being elected by the Directors, Associates of the Institution, and are thereby entitled to the use after their names of the letters A.R.A.M. Students who distinguish themselves in the musical profession after leaving the Institution may be elected by the Directors, Fellows of the Royal Academy of Music, and are thereupon entitled to the use after their names of the letters F.R.A.M.

Subscribers have the privilege of attending the Lectures and Public Concerts and of introducing friends in proportion to the amount of their subscriptions.

An examination of persons trained independently of the Academy is held during the summer, Christmas, and Easter vacations, successful candidates at which are elected Licentiates of the Academy, and are thereupon entitled to the use after their names of the letters L.R.A.M. The syllabus is issued annually at Easter.

A Special Teachers' Training Course has been arranged, to meet the requirements of the Teachers' Registration Council.

A Special Course for the Teaching of Conductors has been instituted.

A JUNIOR DEPARTMENT is now open.

Prospectus, entry form, and all further information may be obtained on application.

J. A. CREIGHTON,
Secretary.



MARSHALL & ROSE PIANOFORTES
ARTRIO ANGELUS
REPRODUCING PLAYER-PIANOS
THE WORLD FAMED ANGELUS
GRANBY SIMPLEX PLAYER-PIANO
ARTISTYLE MUSIC ROLLS

Manufacturers:
Sir HERBERT MARSHALL & SONS, Ltd.
 Angelus Hall, 233, Regent Street, London, W.1.

PIANOFORTES PLAYER-PIANOS



Marshall & Rose

THE JOHN HOLT "PIONEER" PEDAL REED ORGAN

Established 1876.

FOR
Home, Church, and Studio Use.



FULL CATALOGUE ON REQUEST.

A high-class English Reed Organ, having a Console identical with that of the
MODERN PIPE ORGAN

It is a Perfect Home Practice Organ

The unique and characteristic Organ Tone of the various stops, at the same time provides a delightful instrument for the Professional and Amateur and for public use.



JOHN HOLT PIONEER WORKS, Station Road, Harborne, Birmingham.



ce

,

AN

Use.



am.

bo, W.-1.